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SATURDAY, APRIL 1, 1893.

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No better plays have been written in prose than these three since Sheridan wrote. I do not say in the proprieties of the stage, scenic convention, histrionic technicality, but in dramatic spirit, the force and life of dramatic literature. The conceptions are strongly simple; the style is neat, moving, natural; the characters are expressed by creatures of flesh and blood. Here is the stir of action, the business and reality of the world; here is romance, that touch of strangeness and delightful wonder which animates all the work of these authors.

In "Deacon Brodie" we have the contrast between civic, social respectability, the sober domestic virtues, and audacious, secret villainies, the flashy joys and sneaking prowess of nocturnal vice. In "Beau Austin" we have the elegances of "the Wells," the airs and graces of "the Pantiles," the tone and fashion of society; and poignant emotions, the truest honour and good heart, breaking out through the dainty mannerism. In "Admiral Guinea" we have the familiar smell of the sea, the old memories of the Spanish main, the trade winds, the Caraccas, Execution Dock, mingling with the old homely English scene, the village inn, the cottage room. The plays are played out *somewhere*; most plays seem to be played out *anywhere*. Apart from the characters and the actions, we live a definite life while we read these plays. However tame the plots might have been, however weak the characters, our authors would still have given us this comfortable sense of being in a real place of a certain character. Here we are indebted to the sympathetic imagination, helped by historical insight, of the storyteller and the poet. A phrase here, a phrase there, conveys us to Georgian times, Edinburgh magnates, Tunbridge "quality": phrases pointed, speaking, charged with a positive genius of propriety. Further, each play has its internal greatness of interest, each deals with the fortunes of a soul, the life of a conscience—not, of course, with the magical concentration of Browning's art upon this single interest, but rather letting a lively train of incident go forward till some sudden collision of motives, or collapse of pretences, or flash of light, takes place.

Deacon Brodie lives his double life, active citizen by day, active burglar by night, with his innocent home affections, decent friends, and with his guilty cares, outcast associates, until the inevitable end; vain remorse and

impotent shame, and no escape in this world from the toils and snares of his own devising. It has been objected, not perhaps with much discernment, that the Deacon's double life is not an alternation of strong contrasts. The citizen and the thief are alike confident, boastful, masterful: there is no casuistry, no hypocrisy. Herein lies the soul of the piece; the deacon "began this when he was a boy." A light-hearted impudence and jovial love of adventure, at first; at last, the confirmed habit of a life, good and bad taking each its regular turn, and the man accepting the fact. It is a powerful conception; one wonders what Hawthorne would have made of the Deacon: Hawthorne, who imagined the allegory of *Young Goodman Brown*—Hawthorne, whose spirit has been best caught by Mr. Stevenson, author of *Markheim*. The "double life" has always fascinated Mr. Stevenson, to whom the dramatic interest of morality lies in the viciousness of many virtues and the virtuousness of many vices. Above all, he has mournfully ridiculed men's belief in some future turning point of their lives; some last farewell to the old bad ways, some looking forward, with Deacon Brodie, to "the new life." The Deacon was no worse in his bad life than in his good; essentially the same man, masterful, vigorous, with a boyish kind of pride and glee in his achievements. About him are his "own decent folks," father and sister and worthy friends, to whom his exposure will be as death itself; good people all, and all, like himself, imperfect enough. Only, what in his honest friends is a touch of "roguery," cheating the revenue, and so forth, small social hypocrisies and casual peccadilloes, has blossomed into crime, into murder itself, for him. His rascally associates—at least some of them—are excellent merry fellows; his mistress Jean is a good woman, full of true love and heroism at the last. Yet, such is the nature of things! The end of the double life, so lightly begun and blithely pursued, is in perfect ruin.

"O Mary," he cries to his sister, "try and believe I did not mean that it should come to this; try and believe that I was only weak at first. At first! And now! The good old man dead, the kind sister ruined, the innocent boy fallen, fallen!—You will be quite alone; all your old friends, all the old faces, gone into darkness. The night (with a gesture) . . . it waits for me. You will be quite alone."

Mary: "The night!"

Brodie: "Mary, you must hear. How am I to tell her, and the old man just dead! Mary, I was the boy you knew; I loved pleasure, I was weak; I have fallen . . . low . . . lower than you think. A beginning is so small a thing. I never dreamed it would come to this . . . this hideous last night."

Mary: "Willie, you must tell me, dear. I must have the truth . . . the kind truth . . . at once . . . in pity."

Brodie: "Crime. I have fallen. Crime."

The play, which is of some length, with plenty of admirable characters and bustling scenes, is finely melodramatic—if by that word we may mean a bold presentation, to eye and ear, of moving incident and speech. The thing is not dainty, delicate, but forcible and emphatic. Thieves' slang, sometimes of a very modern sound, exciting collisions and

situations, infinite movement and animation, help to make the piece lively; you feel the external air of adventure and desperate attempts, and, beneath it all, the drama of moral sentiment and spiritual strife. But these are not obtruded.

"Beau Austin" is dainty and delicate. Everything about it is modish, of an exquisite mannerism. Time, 1820; scene, Tunbridge Wells; persons, Beau Austin, a leader of society; Dorothy Musgrave and Miss Foster, her aunt, of the north country; Anthony Musgrave, Dorothy's brother, "the Cornet"; John Fenwick, a north country gentleman; a Royal Duke in dumb show; the Beau's valet and the Beauty's maid. The piece half makes itself. But its authors have displayed the neatest, brightest fancy; the familiar figures are alive once more, neither in Dresden nor in Chelsea, but in flesh and blood. The story is a version of Richardson's masterpiece; we have a splendid *Lovellace* and a divine *Clarissa*. Beau Austin has injured, "ruined," or, by way of "gallant" euphuism, "conquered," Dorothy. She still loves him, and is miserable. To her old lover, Fenwick, she is forced to tell her story; she forbids him to fight the Beau. That being so, he makes an appeal to the Beau's heart and conscience, good manners, and good taste. The Beau proposes marriage, and, of course, is refused. The Cornet, who is Corinthian, struts in and out, misunderstanding everything, and flaunting his right of manhood to interfere. Finally, in public, in presence of the Duke, the Beau receives from the Cornet a deliberate insult, and refuses to take account of it. Overcome by his generosity for her sake, Dorothy rushes forward with, "George, George, it was for me, my hero! Take me! What you will!"

Whereat, George in an agony:

"My dear creature, remember that we are in public. (Raising her.) Your Royal Highness, may I present to you Mrs. George Frederick Austin?" (The curtain falls on a few bars of the "Lass of Richmond Hill.")

The whole piece goes delightfully; every character, great or small, is in keeping with the time and place. Quotation is impossible; the dialogue refuses to be broken up and mangled. It is full of grace and wit, flowing on and flashing out, freshening and kindling the whole play. It is with Beau Austin himself that doubts begin and end; is he quite so natural as one would like to think him? *Lovellace* is acceptable, because Richardson chose to give him genius; a man so brilliant in accomplishments of mind, no less than in external graces, stands outside the common ranks. But Beau Austin is less of a *Lovellace* than of a Beau Brummel; we do not perfectly acquiesce in his sudden yielding to Fenwick's appeal. The pleasant devotion of his man Menteith, his unrivalled celebrity as a leader of fashion and tone, the praises of Miss Foster, and the love of Dorothy, in part reconcile us to his behaviour; but it takes time and reflection to accept him. It is probable that the comparative ill-success of the piece upon the stage was due to a certain perplexity about his character. This Sir John Chester, without the hardness, this Mr. Turvey-

drop, without the absurdity, might be a man susceptible to generous and kindly motives; but the suspicion remains, that he was too much of a fine gentleman ever to be a true gentleman. For the rest, here is an admirable piece of literature, written with singular charm and skill.

Pope was wont to protest that you could not tell a writer by his style. But, apart from the appearance of old Pew, and the buccaneer element, the smell of the sea, and the clash of cutlasses, it is hard not to trace the hand of Mr. Stevenson dominant in "Admiral Guinea." Here are two passages, signed and sealed, as it were, by him alone:

"Arethusa, you, at least, are the child of many prayers; your eyes have been unsealed; and to you the world stands naked, a morning watch for duration, a thing spun of cobwebs for solidity. In the presence of an angry God, I ask you: have you heard this man?"

And again:

Kit: "Captain Gaunt, I have a word to say to you. Terror is your last word; you're bitter hard upon poor sinners, bitter hard and black—you that were a sinner yourself. These are not the true colours; don't deceive yourself; you're out of your course."

Gaunt: "Heaven forbid that I should be hard, Christopher. It is not I; it's God's law that is of iron. Think! if the blow were to fall now, some cord to snap within you, some enemy to plunge a knife into your heart; this room, with its poor taper light, to vanish; this world to disappear like a drowning man into the great ocean; and you, your brain still whirling, to be snatched into the presence of the eternal Judge; Christopher French, what answer would you make? For these gifts wasted, for this rich mercy scorned, for these high-handed bravings of your better angel—what have you to say?"

Admiral Guinea, Captain Gaunt, once slave-dealer, now "sinner saved," like John Newton of Olney, is a powerful character. Hard to the world, because to himself; haunted by the thought of his past villainies, which killed his loved wife; agonised with care and fear for his child Arethusa; a romantic, passionate heart under the outward harshness and austerity. Old Pew has no less of the blackguard about him than before, and again he dies a violent death, though not under the horses' feet. The scene in which blind Pew and Gaunt, sleep-walking, appear in the same room is of singular force and strength, and should be effective upon the stage. Kit and Arethusa are pleasant lovers, not of any great or unusual interest, except, in the latter's case, where Arethusa learns to know her father, not as a miser, cold-hearted and morose, but as her mother's lover, living upon her memory and his self-reproach. To Mrs. Drake, of the Benbow Inn, we owe a delightful contribution to natural history. She has vainly begged her favourite Kit to drink no more:

"I'll go to my bed, Kit, and oh, dear boy, go soon to yours—the old room, you know, it's ready for you—and go soon and sleep it off; for you know, dear, they one and all regret it in the morning. Thirty years I've kept this house, and one and all they did regret it, dear."

These are three enchanting pieces, worthy of their authors and of the stage.

LIONEL JOHNSON.

WYCLIF AND THE SWISS REFORMATION.

"HEROES OF THE NATIONS."—*John Wyclif: Last of the Schoolmen and First of the English Reformers.* By Lewis Sergeant. (Putnam's.)

History of the Christian Church—Modern Christianity; The Swiss Reformation. By Philip Schaff. In 2 vols. (Edinburgh: T. & T. Clark.)

THE two works before us have a certain analogy in subject, as they deal with different phases of the European revolt against the Church system of the Middle Ages. They are, however, somewhat different in character: Mr. Sergeant's biography of Wyclif being professedly intended as a popular view of the Reformer's life, and "not specially for laborious students"; while Dr. Schaff's ecclesiastical history, of which the present volumes constitute only a small portion, will probably be mainly consulted by those who may be ranked under the above designation.

Much has been written on Wyclif in recent years, and large additions have been made to our knowledge of him by the publications of the Wyclif Society; but Mr. Sergeant was no doubt perfectly correct in thinking that there was still room for a volume of moderate size, giving, in a readable form, "the story of this English worthy of the fourteenth century." And he has performed the task in a manner worthy of all praise. He makes no special claims to original research, and does not profess to have made any absolutely new discoveries, but he has certainly succeeded in putting together a clear and concise account of Wyclif's life and writings.

The accuracy of Mr. Sergeant's narrative is, in the main, unquestionable, but he is occasionally carried away into too hasty generalisation. In his first chapter he remarks: "Between John Wyclif and John Knox there is a curious resemblance"; and proceeds to work out the parallel in detail with considerable ingenuity, but in a rather fanciful manner. There is, no doubt, a certain likeness, but hardly so close as Mr. Sergeant paints it. He has, with great truth, described Wyclif as being, in one aspect of his character, the "last of the schoolmen"; but it is not easy to see what corresponds to this in Knox.

In his sketch of the history of the friars in England, which forms the subject of one of his preliminary chapters, Mr. Sergeant is a little too peremptory in the manner in which he assumes Dominic's complicity, to the fullest extent, in the horrors of the Albigensian crusade, and represents him as sending his missionaries to England with the regretful recollection "that they were not to expect any help from the arm of the Inquisition." In fact, the question is a very doubtful one. Though Dominic's followers, in after ages, certainly claimed for him the honour of an active share in the foundation and persecuting labours of the Inquisition, yet there is no clear contemporary evidence of the fact, and we may allow him the benefit of the doubt.

This, however, is a subject with which Mr. Sergeant is only incidentally concerned. His picture of Wyclif in general is vigorous

and well drawn, and the circumstances of the time are accurately realised. In his concluding pages he has, perhaps, gone too far in appearing to assume a direct connexion between Wyclif and the English Reformers of the sixteenth century, a view which, plausible as it seems, it is in reality very difficult to substantiate. In fact, the most remarkable feature of Wyclif's influence is that it was most widely felt, not in his own country, but in Bohemia. It is only in this way that any links can be made out with later reforming movements in England; and while at home we cannot trace the history of the Wycliffites as a distinct body further than a century after their founder's death, abroad every step of the way is clear which leads us from Wyclif to Hus, from Hus to the Taborites, from the Taborites to the Bohemian Brethren, from the Brethren to the Moravians, and from the Moravians to John Wesley.

Dr. Schaff's volumes on the Swiss Reformation treat of a portion of history much in need of fresh elucidation. Most readers will think they know something about the matter: the names of Zwingli and Calvin at least will be familiar to them; but very few could give an intelligible account of the whole reforming movement in Switzerland.

Dr. Schaff's pages will do much to supply the deficiency. Though he cannot be called a brilliant or picturesque writer, he is both accurate and painstaking, and has given us a full account of the lives of the leading Swiss Reformers, accompanied by a careful analysis of their works and opinions.

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2. "The Calvinistic Reformation in French Switzerland from 1531 to the death of Calvin, 1564.

"3. The labours of Bullinger in Zurich (d. 1575) and Beza in Geneva (d. 1605) for the consolidation of the work of their older friends and predecessors."

During the first period the political and constitutional aspects of the struggle are of special importance, and Dr. Schaff has, perhaps, hardly treated them with sufficient fulness. Not that he has made any statements which are incorrect; but considering the complexity of Swiss constitutional history, and the lack of any good English work on the subject (a want which it is to be feared the lamented death of Prof. Freeman has hindered us from seeing adequately supplied), a more detailed explanation on this head was probably necessary.

It should always be borne in mind that the limits of the Swiss Confederation in the sixteenth century were considerably narrower than at present. The number of Cantons was only thirteen, instead of twenty-two; and we must carefully distinguish between the full members of the confederacy, the common bailiwicks, or subject districts, and the independent republics, such as Geneva and the Grisons, which stood on terms of more or less intimate alliance either with the Confederation or with particular Cantons. Dr. Schaff knows all this, of course, but he does not always emphasise

it as he should do. His use of the term "Switzerland" is somewhat ambiguous. Sometimes it denotes only the limits of the Cantons as they stood three hundred years ago; but more frequently it appears to be extended to cover the whole country which we now know by the name. Thus, when he talks of "the Reformation in French Switzerland," the reader should be reminded that before the present century there were no French-speaking Cantons at all, only allies and subjects, and that the Republic of Geneva, which is what is principally intended in this connexion, was quite independent of the Confederation, though in close alliance with the Canton of Bern. These facts may be found stated in Dr. Schaff's pages, but a little more reiteration would have been useful; and though the ambiguous employment of the word "Switzerland" was perhaps unavoidable, yet the two-fold signification should have been indicated.

However, Dr. Schaff may, with justice, plead that such matters were but of secondary moment for the object of his work, and little but praise can be given to his chapters on the theological and ecclesiastical aspects of the Zwinglian and Calvinistic movements. He writes from the standpoint of a tolerably liberal-minded modern Presbyterian, who holds firmly to the main points of evangelical orthodoxy, and has a warm personal sympathy with the Reformers, but rejects the harsher features of the Calvinistic system. In fact, he holds to election while denying reprobation. He admits that in strict logic the one doctrine involves the other, but he remarks, not without some reason, "Logic, it should be remembered, deals only with finite categories, and cannot grasp infinite truth."

Our author candidly admits the deep stain of intolerance which rests on the character of all the leading Reformers. Even Zwingli, in many respects the most liberal-minded man of his age (as illustrated by his belief in the salvation of virtuous Pagans), cannot be freed of all complicity in the persecutions of the Anabaptists at Zurich, while Calvin's share in the tragedy of Servetus was far greater and more direct. Dr. Schaff's account of this melancholy affair is full and impartial. He pleads that Calvin should be judged as a man of the sixteenth century, and not of the nineteenth; but he freely allows that his conduct on this occasion was marked by features of special aggravation. It is difficult to see how even his own principles could justify Calvin in helping (as there is at least strong reason to suspect) to bring Servetus into the power of the Roman Catholic Inquisition at Vienne before his flight to Geneva. It is surely an over-favourable judgment to speak of such a relentless persecutor as "one of the greatest and best of men whom God raised in the history of Christianity."

R. SEYMOUR LONG.

"RULERS OF INDIA."—*The Marquess of Hastings*. By Major Ross, of Bladensburg. (Oxford: Clarendon Press.)

THE Marquis of Hastings was, when he first went to the East, only known as an Irish nobleman of very liberal politics, an unskilful politician, and an unsuccessful soldier. During his long governorship, he showed that years had not unfitted him to learn, and that India was a great school of empire. Others have since exemplified the same truths; but the subject of this work is for ever memorable as the originator of the doctrine of British overlordship in a practicable form. It is the fashion to extol his predecessor, Lord Wellesley: and undoubtedly that ardent statesman had conceived the same idea; but, as Paley long ago observed, the true discoverer is "he who proves." The policy of Wellesley, if not premature under local conditions, was too advanced for English ideas: the authorities of his day in London were not ready to have greatness thrust upon them; and Wellesley failed, in the same manner, if not in the same degree, as Dupleix had failed half a century before.

The Earl of Moira, as he was then styled, was one of the great Anglo-Irish breed which has so richly endowed the British empire with public servants—the Wellesleys, the Napiers, the Lawrences, and others, whose like, perhaps, we shall never look upon again. Having put the Prince-Regent under many obligations, and being of such lavish habits as to be in want of money, he was imposed upon the Court of Directors as Governor-General of their Indian possessions in 1812, at a time when the office was not vacant. For this indignity to the meritorious Lord Minto Moira was not to be held wholly answerable; and he postponed his departure so as to arrive in Calcutta within a few weeks of the time at which his predecessor had already announced his intention to retire. In spite of the fact that he was then in his sixtieth year, the new Governor-General entered on his duties with eagerness; and he almost immediately set out on a protracted inspection of his dominions at a season when the comparatively youthful viceroys of the present day proceed, as a matter of course, to the pleasant heights of Simla. For no less than nine years did this intrepid veteran do battle in his country's cause with plague, pestilence, and famine; with battle and slaughter, and with sudden death. His armies conquered the brave Gurkhas in the mountain fastnesses of Nepal, where they established a peaceful north-eastern frontier, which has endured—to the great benefit of both sides—for three quarters of a century. In Central India he made the power of Great Britain paramount. In the Deccan he overthrew the rule of the perfidious Peshwa, who combined the power of an emperor with the power of a pope. And he did all this with a maximum of diplomacy and a minimum of annexation for which—until this book was published—he had never received his amount of credit.

The Earl of Moira began his rule with a very clear sounding of the note which was to mark his policy.

"Our object in India ought to be to render the British Government paramount in effect, if not declaredly so . . . and to oblige the other states to perform the two great feudatory duties of supporting our rule with all their forces and submitting their differences to our arbitration."

This distinct and reasonable enunciation he completely made good before he laid down the charge. But he deserves even higher praise. He did all this for his own country without violence to the feelings or alarm to the prejudices of those on whom he imposed his country's yoke.

"Society," as Major Ross well observes, "was left, free and unfettered, to develop itself without the imposition of a higher culture for which it was unfitted; and the rulers who were still preserved at the head of their states were [left] independent—so far as was consistent with the central control—for the preservation of general tranquillity."

Consequently India, instead of being conquered—a process which might have achieved, but could not have been perpetuated—was led to accept the seasonable intrusion of the Pax Britannica. This was done by a sort of inarticulate plebiscitum, of which the book before us affords several samples (pp. 172, 3). The Earl of Moira was created Marquis of Hastings in 1817; otherwise he received but grudging thanks from his employers whom he had served so well.

Conquest, indeed, was not his only service. The writer of this volume admits that the military section of his work has taken up too much space to leave him room for the other parts of his hero's administration. This is the more to be regretted, because the energy and benevolence of Lord Hastings were very conspicuously displayed in many other directions; and to have such principles put in force by a man who had drawn near old age without any experiences but those of courts and camps is as pleasing as it is strange. In his relations with friendly states, indeed, he was not always successful, and this by reason of the courtesy and kindness of his disposition towards all but open foes. In regard to Oudh, he forbore to interfere with a ruler who was ruining his people and his dynasty alike; and he allowed the Nawab to assume a theatrical crown which was the laughing stock of the Indian people. The fallen sovereign at whose expense this usurpation was permitted still assumed airs of imperial dignity at Delhi; and the Governor-General continued to tolerate these futile shows: he would not, it is true, visit the titular emperor as a subordinate; but he left him in possession of title, palace, and territory, and continued to coin money in his name. The second great feudatory of the Moghul Empire—the Nizam of the Deccan—was for too long left to pursue an unrebuked course of oppression, misgovernment, and indebtedness; while the honourable attempts made by the able and excellent Metcalfe, as Resident at Haidarabad, met, at first, with reproof and a withdrawal of confidence.

But many great foundations were laid or repaired: the administration of justice was reformed; the North-Western Provinces were saved from the permanent blight thrown over Bengal by Cornwallis's Land

Settlement; while an enactment was passed which formed the basis of the excellent revenue system that now prevails from Benares to Peshawar. In regard to education, also, Lord Hastings was a founder: declaring that he would "never be influenced by the erroneous position that to spread information among men is to render them less tractable and less submissive to authority." As a modern historian has well and truly pointed out, all the movement which has led to the present great intellectual and moral improvement of the natives dates from this administration. Nor was the movement confined to the training of the young: the publication of the first native newspaper took place in 1818; and, on the members of his Council raising an alarm, the Governor-General remarked, with the calm enthusiasm which was one of his characteristics, that it was "salutary for supreme authority—even when its intentions were most pure—to bow to the control of public opinion."

Beside such a man, Indian Rulers more extolled by the multitude seem plunderers or prigs: and all who care to study the fortunes of the great Dependency must own their obligation to the author and editor of this volume for restoring to light the figure of one who did so much to give it unity and peace. But we may be permitted to add that care should be taken with the spelling of Oriental words before the book is finally stereotyped.

H. G. KEENE.

"CANTERBURY POETS."—*Poems of the Hon. Roden Noel: a Selection, with an Introduction by Robert Buchanan.* (Walter Scott.)

WHEN a poet leaves a ballad here and a lyric there in comparative hiding, and only brings for our ears the choicest outpourings of his pipe, it is fair to expect beautiful music in beautiful forms. A selection, though not always a final acknowledgment of the Muse's most excellent bounty, is nevertheless an arrangement for the reader by the author of the songs which he thinks have the sweetest appeal; and here we have Mr. Roden Noel's estimate of himself—the concert of his own melodies, to which he can hopefully invite his literary guests. He has not been niggardly in drawing up the programme, for it consists of nearly four hundred pages; he has not failed in the matters of variety and blend, for we are called to the dramatic, the philosophical, the elegiac; he has not forgotten a certain feudal and heraldic pomp, for Mr. Buchanan gallops up with the invitation.

If we did nothing now but blame the entertainment, we should behave but churlishly to our host. Many items are discordant, it is true; but not seldom there falls upon our ears the ravishing snatch that can regain our content. Often the barbaric comes in the very middle of the beautiful; and, to desert the figure of the concert, it is on the ground of want of craftsmanship that we find ourselves most at war with the book in question. Here we have loveliness going on crutches again and again: the idea is crippled by the expression. While reading this volume,

it frequently occurred that, on perusing the first three lines of a verse of four, the desire to quote flashed into the mind. Not always, but far too often, the last line ruined the wish. Sometimes it was a matter of accent (and as to the proper placing of his accents the author we are considering is either wilful or ignorant), sometimes mere mechanism following inspiration, sometimes very prose of very prose limping behind a fine thought uttered in a manner that would not disgrace such a vagrant Orpheus as a thrush. Words and ideas escape from this poet as liberally as lava does from Vesuvius; but even as the volcano does not stay to direct its molten rivers, to suggest a picturesque loop here, or a graceful winding there, so Mr. Roden Noel seems powerless to control the mass from within. Why, schoolboy faults abound! On one page it is possible to find impotent verses; turn over, and your senses are sucked into a whirlpool of fairy fancy and glowing words.

On the whole, judging coolly and thoughtfully, we are persuaded that this author's Muse is deaf in one ear. This is so serious a charge that proof or apology must be forthcoming. As a short lyric suffers most from a fault, we quote from the early pages where the lyrics are. An ear like an instrument true would not have passed this line, with its painful recurrence of a similar sound in the first four words:

"Like a shy light over bole and root."

Nor would this couplet have been accounted satisfactory:

"Leap, heart! be aflame with them! loud, not dumb,
Give a voice to their epithalamium!"

We quote next a quatrain in defence of our previous condemnation in the matter of faulty accents:

"They are waiting on the shore
For the bark to take them home;
They will toil and grieve no more,
The hour for release hath come."

In the first three lines there is a faint stress on the third syllable. It is not heavy, and so clumsy; but the voice of a reader naturally runs to it, and dwells there for the fraction of an instant. The effect is both pleasant and harmonious; it is even demanded in the second and third lines by the fashion of the first. The fourth line should be a flawless mate to the others. But is it? Certainly not. It is lame. It lumbers along, looking for its legitimate pause, but cannot find it till it reaches the fifth syllable.

We have spent some space over this defect, because it is of far greater importance than the casual may imagine. A noble verse is swung along by its accents, and the less they are dwelt upon of necessity by the voice or by the ear, which is a kind of speechless voice, the finer example of music is the verse; add a glorious thought or image, and the masterpiece is made. Mr. Roden Noel is greatly gifted: few men can reap from themselves so abundant an intellectual harvest; but not once, nor twice, he offends in his metrical contrivances, thus spoiling the speed of his poetry, and inflicting shock after shock upon the ardent reader. However, there are calls to forgive-

ness from very many pages. Who can resist music such as follows?

"You who lay in Love's white bosom
Shall find more fair our cool sea-blossom;
Leander turning to his love,
And lipping the fond seas he clove,
We lured to our still coral grove."

A reader has to take heed, even in this instance, lest he fall; but the lines are lovely indeed. The poem entitled "The Swimmer" is a sufficing example of Mr. Roden Noel's thoughtfulness and power of winning utterance. It contains these four lines:

"But a wet sand is a glass
Where the plummy cloudlets pass,
Floating islands of the blue,
Tender, shining, fair and true."

Consider for one moment what an insult that last line is to its three sisters!

We like this author most when he is out under the blue, the sea in front of him, dreaming of the days of mermaids. Then there is in his verse the wing of the gull, the speech of the ocean, and the under-sea song of Neptune's daughters. When he would rhyme about an old piano, he falls plump from the excellent, and delivers himself of stuff as little as this:

"Oh, how thinly, Oh, how feebly
Rings the ancient instrument!
When it opened, slowly yielding,
What a weird, unwonted scent!"

"Plaining wildered all forlornly,
As it were surprised from death;
On a plate of faded ivory
Some lost name faint wavereth."

After this can there be any doubt that this Muse is deaf in one ear?

That Mr. Roden Noel is a man governed by right emotions, no one reading his poetry could fail to detect. His range of subjects is vast; and when he leaves the coral and the sand to take his part in great questions he pours out his protest or praise in long, living lines that rush impetuously from his heart. A curious fact about him is that, however stately the measure he chooses, he can never make it march; it never tramps along, it always rushes. It lacks sobriety and stability from the moment that the poet annexes it for use. Though he has a remarkable volubility, he is not satisfied with the legitimate resources of the English language. He knows all words, and he asks for more. He makes some compound adjectives that do not charm, for instance, "mellow-ripe-of-autumn"; and he twists the unusual out of the usual in many bewildering ways. Scattered among his writings are to be found many expressions and, as it were, catchwords that are much in vogue in our younger school of poetry. From this it is fair to assume that he has not failed of his effect upon literature. He is not such a master of the long word as Mr. Watson is; but he knows how to make it his very helpful slave, and, what is better still, he knows when to work without it. Here is a wise instance:

"Love was playing hide and seek,
And we deemed that he was gone;
Tears were on my withered cheek,
For the setting of our sun;
Dark it was around, above,
But he came again, my love!"

"Chill and drear in wan November,
We recall the happy spring,
While bewildered we remember
When the woods began to sing,
All alive with leaf and wing;
Leafless lay the silent grove;
But he came again, my love!"

In the longer poems we find much that is splendid. The author has a certain thunder, and it compels, as is the wont of thunder, attention. Pathos is not absent from his gifts; and through many of the more serious verses one can trace the fervent heart that feels the aches of the multitude, and yearns to see the poor possessed of that oil and wine, the double gift, which, wisely tendered, can bring to pass the necessary healing of the wound.

NORMAN GALE.

Victoria, Queen and Empress. By John Cordy Jeaffreson. In 2 vols. (Heinemann.)

If anyone is disposed to doubt the advantages of posterity, he should study the ways and means of the most skilful compilers of books of this sort, and learn the blessings of inheritance. When Mr. Barnett Smith gave to the world his "Life of Her Majesty Queen Victoria, compiled from all Available Sources," he was bringing together, if he did not add one more to, the sources available for the object of the present work to his successor, Mr. Jeaffreson, who is undisputed heir to the labours and opportunities of Sir Theodore Martin and Mr. Charles Greville. "Last come, best served," is partly true in cases of this sort; and if the writer be a master of the book-maker's art, it may be quite true. Mr. Jeaffreson's style is not attractive, and is disfigured by such novelties as "regnal," "evidential," and "funebrious": a queer coinage, of which he is so enamoured that "regnal career" occurs twice in a page. But he is undoubtedly a very able compiler of books of this sort, and those who desire to read all about the Queen's public life cannot do better—we doubt if they can do so well—as resort to these volumes. Mr. Jeaffreson has not stuffed his chapters with pages of tedious matter; he has not padded his volumes with wearisome State papers. He has taken, with full acknowledgment, the fruits of the toil and opportunities of others; he has rejected those uninteresting weeds which, in other works, somewhat choke and conceal the deeper interest of a noble life. Mr. Jeaffreson is so candid in his reliance upon others, that when he gets beyond the range of recent publications his pages are virtually a blank; and the closing chapter of "last words" is chiefly occupied with a comparison of the Queen and "the four Queens Regnant who have preceded her on the English throne—the two sisters Tudor, Mary and Elizabeth, and the two sisters Stuart, Mary and Anne."

On the death of Princess Charlotte there was a matrimonial race for the succession. In 1818 three royal dukes took wives; and in 1819 these ladies were each delivered of a child, of whom Queen Victoria was, on the death of George IV., the next in the succession after her uncle, who became

William IV. She was a clever child. In after years she suffered much from the rudeness of public opinion towards Prince Albert. The pot-boy Oxford, who from sheer love of notoriety made the first attempt against the Queen's life, rendered the young pair a signal service by touching the public mind with a pale fear of the passing of the crown to Ernest of Hanover. In later years John Nield, a barrister of Lincoln's Inn, from a similar motive, bequeathed his savings to the Sovereign; and perhaps no sentence in Mr. Jeaffreson's pages does him more credit, or is more just, than that in which he says:

"The pot-boy who tried to shoot the Queen in order that he might be famous for having killed her, and the barrister who from his coffin threw her a quarter of a million of money, were both animated by a desire for celebrity."

Long ago the *Trafalgar*, which the Queen named in breaking a bottle of wine taken from the *Victory* after the famous fight, has become obsolete in her navy, and long ago the Tories have found their way to that royal favour which seemed never to shine upon them at the opening of Her Majesty's reign. Wishing to make their way smooth, Lord Melbourne, on quitting office, said to Mr. Greville, "Have you any means of speaking to these chaps?" and on encouragement proceeded to advise that Peel should remember the Queen liked to have things explained, not at length and in detail, but shortly and clearly. It is difficult to understand why Mr. Jeaffreson should be in danger of "trembling" at the recollection of the Prince Consort.

"The Prince's influence over Her Majesty's mind was indeed so great that one would even now tremble to think about it, were it not for the reflection that it would have been less powerful had he been less worthy of her confidence."

Nor can we reconcile the pious utterances of the author in other parts of his work with the remark concerning the joy at the birth of the Prince of Wales: "Who might by God's grace live to resemble his great uncle William IV. or his great uncle George IV."

By really skilful condensation Mr. Jeaffreson omits nothing and yet the volumes are not ponderous. General Tom Thumb, equally with Louis Philippe and Louis Napoleon, has his place. The successes and the sorrows of the Queen's life all have some record. There is nothing new in the incidents; but every reader will admit that these occurrences are drawn together with so much judgment and ability, and in what is comparatively so small a compass, as to make these volumes, and the excuses for their appearance in the preface, entirely acceptable.

ARTHUR ARNOLD.

NEW NOVELS.

In a Promised Land. By M. A. Bengough. In 3 vols. (Bentley.)

John Trevennick. By Walter C. Rhoades. In 3 vols. (Macmillans.)

The Master of St Benedict's. By Alan St. Aubyn. In 2 vols. (Chatto & Windus.)

The Last Signal. By Dora Russell. In 3 vols. (White.)

The Dance of the Hours. By the Author of "Vera." (Methuen.)

A Tale that is Told. By Edith Escombe. (Eden, Remington & Co.)

The Devil's Diamond. By Richard Marsh. (Henry.)

The Fate of Fred Lovers. By Alexander Morrison. (Digby, Long & Co.)

ANALYSIS of emotions and intellectual processes is a device for working up a story which finds favour with a large number of writers, and when really well done may be made interesting. In order to ensure success, however, for a novel of this sort, one or two conditions are usually desirable. The personages whose inner life is to be laid bare for the world's inspection ought at least to represent familiar types of humanity, and the motives that inspire them should be of a kind which are readily understood and appreciated by the ordinary reader. Judged by this standard, *In a Promised Land* is scarcely likely to command the popularity which the talents of its author might have secured for it. Two girls, named Sarah Bowman and Martha Williams, educated at a school for daughters of missionaries of the sect known as Primitive Gospellers, are selected at a board meeting of the governors to fill new situations in life as wives of Samuel Arkwright and Jesse Runciman respectively, workers in the vineyard of Benlah, in South Africa. The girls emigrate and are married in due course; but as the contracting parties had no previous knowledge of one another, it is not a matter for much wonder if a certain amount of friction attended the commencement of their wedded life. The details are not at all badly told; but it is doubtful whether novel readers as a body will be roused to a sufficient pitch of enthusiasm on behalf of the Primitive Gospellers to feel much interest in the conjugal difficulties of two of their youthful missionaries, resident in a far-off land, and not particularly well educated. And, again, of the two characters who are principally subjected to dissection in the book, one, Sarah Bowman, is altogether too sublime and ethereal, and the other, Jesse Runciman, too complex to be easily understood of the people. Altogether the choice of subject and its treatment seem a little unfortunate, and the author's imaginativeness and epigrammatic vigour have scarcely been used to the best advantage. A little more information also upon commonplace subjects would have been desirable. From reading the book one gets an impression that the mere fact of a man having diamonds in his possession in certain parts of South Africa is sufficient to procure for him several years' penal servitude. And what is an I.D.B.?

From start to finish, *John Trevennick* will be devoured with unflagging voracity, at all events by the younger generation of readers.

* We believe that these letters stand for "illicit diamond buyer." If we are not mistaken, a novel was published with no other title than the same mysterious initials about half a dozen years ago.—
EDITOR ACADEMY.

The escapades of the hero sustaining the *title rôle*, who, being overburdened by Oxford debts, embarks, at the crafty suggestion of his friend, Disney Roberts, upon an amateur smuggling enterprise, utilising his own father's yacht for the purpose; the diabolical ingenuity displayed by the wicked Roberts, aforesaid, who is John's rival in love; and, above all, the sound thrashing which he receives at the stalwart hero's hands—these are things of the sort which gladdened our hearts in boyhood, and which are not wholly unacceptable to those older children who have preserved their simple tastes, up to, or even past, the meridian of life. It is a straightforward, plainly told story. Roberts, having persuaded Jack Trevennick to risk his reputation and prospects in an illegal speculation, as mentioned above, "rounds" upon his friend, in order to leave the way clear for his own designs upon the fortune of Rennet Bracher, between whom and Trevennick an informal engagement has for a long time existed. Jack's exposure and disgrace follow in due course. The Squire, his father, pays the fine, but turns his son out of doors. Then follows the usual struggle with poverty, and the lucky accident which puts the outcast in possession of a handsome fortune, and enables him to save his father from financial ruin. Without presenting exceptional features of any kind, the book is one which may be thoroughly recommended.

The writer who, under the name of Alan St. Aubyn, has during the past few years put before the world several novels dealing with Cambridge life, seems to have taken a new departure—as the phrase goes—in fiction. The earlier efforts of this author were distinguished by daring flights of imagination, which may be presumed to have evoked a considerable amount of hostile criticism. All this has now disappeared; and—whether as a concession to the reviewers, or as the outcome of the influences imparted by the solemn respectability of a university town—we certainly have before us in *The Master of St. Benedict's* a work which has nothing in it either extravagant or unreal, and very little which is inaccurate. The old line of sensational realism has been abandoned. There are no Delilahs here, no wicked enchantress, no mysteries, and no murders. Indeed, there is not a fairly exciting incident in the story except a case of kissing at seven o'clock in the morning, which, if the present reviewer's memory serves him aright, must, from the description, have occurred in a well-known lane, bordered with hedgerows, and leading into the Barton road. The author has adopted an altogether quieter style, and has throughout attempted to work the pathetic element, with, it must be admitted, a considerable degree of success. Anthony Rae, the old Master of St. Benedict's, originally a Yorkshire ploughboy, who has carried all before him in the way of university honours, and now sinks into dotage and dies a-babbling of the green fields of his boyhood; Rachel Rae, his wife, who during forty years had waited patiently for her lover, and earned as a reward an old age of perfectly peaceful and happy married life; and Pamela Gwatkin, the "masculine-minded leader of the Newn-

ham undergraduates, all merit favourable notice; while the pretty but invertebrate and cowardly little woman, Lucy Rae, who creates what little stir there is in the story, reminds one at times of Amelia Sedley and at times of Dora Copperfield, but is nevertheless a fairly original character. As usual, the descriptions of girl-student life at Newnham are the most interesting portions of the book, though one can scarcely hazard an opinion as to their accuracy.

For a mere story, conceived and treated upon strictly conventional lines, and unencumbered by a scrap of padding, *The Last Signal* may be allowed to pass muster as a creditable performance. There is a mystery which is fairly well guarded; Joan, an elder sister, unhappily married, who indulges in an intrigue with somebody else; Miriam, a younger sister, who saves Joan from discovery at the risk of her own reputation; Hugh Ferrars, formerly a lover of Miriam's, but discarded in consequence of having committed a murder, who turns up awkwardly throughout the story; and, lastly, Sir James Mackennon who marries Miriam, and obtains evidence of the existence of this other lover at a most unfortunate moment. All these details are worked up into an easy and flowing narrative: not fiction of a high order, but unobjectionable.

Although *The Dance of the Hours*, which is dedicated to Mme. de Hoffmann, purports to be "the story of a musician's pains and pleasures," the tale is a somewhat disjointed one, for nothing of a nature to justify this description occurs until at least two-thirds of the book are completed. Nor will the end be found so entertaining as the commencement, except by those musical devotees who can uncomplainingly peruse chapter after chapter replete with the technicalities of their beloved art. Vincent Bartholomew, banker and amateur musician, finding himself ruined by the crash ensuing on the revolution in Buenos Ayres, resumes his efforts in musical composition, which he had laid aside on his marriage with a woman whose sole ambition was to distinguish herself as a leader of fashionable society. He produces a Suite Symphonique, named "The Dance of the Hours," at a Manchester festival, takes part in the orchestra as first violin, and drops dead at the *finale*. This is a rather gruesome ending, and one finds it difficult to believe that the author can have intended a termination of this sort when he first started. The earlier part of the book deals with persons much more interesting, such as Arthur Chelstead, M.D., F.R.S., the man of genius and invention; Agnes Merton, the heiress, whom he marries; and, in particular, Laurence Costello, the Irish agitator,—by the way, his father is called "old Dan" on p. 77, and "Timothy" on p. 143—who is represented as having successfully secreted the books of the Land League, during the Parnell trial, at a farmhouse in Berkshire. There is not much plot in the book, but the characters are drawn with distinctness, and the tone is cultured.

A Tale that is Told might perhaps have been more aptly named "A Tale that is only

half told," being, in fact, a mere fragment, and terminating without any satisfactory solution of any problem whatever. Helen Denham, a girl of exceedingly morbid, self-analytical, and dissatisfied temperament, marries Mr. Renton, a man of fascinating manners, but coldly selfish disposition, and, at the time when things leave off at the end of the book, does not appear to be particularly pleased with her bargain. The author confesses that she leaves Helen's story unfinished "because that is the only way in which we can end stories truly." The arguments by which this proposition is supported will, at least, entertain if they do not convince readers. Miss Escombe has considerable acuteness of observation and felicitous turns of expression but is not very successful in creating pleasant characters.

Except in the case of fairy tales, which are only put into our children's hands on the understanding that the incidents are not to be taken altogether seriously, it is difficult to accept any plea for the introduction of the marvellous and supernatural into fiction. Dickens's tale of Christmas Eve is, of course, simply allegorical, Ebenezer Scrooge's ghost being a subjective creation, produced, perhaps, by the workings of an uneasy conscience; and the narrative takes rank with the best class of fairy tales, its value lying in its moral rather than in its statements of fact. Occasionally, however, unrealities may pardonably be introduced for the exhibition of grotesque humour, as in the case of Mr. Anstey's *Vice Versa*; and as extravagances of this sort, when well executed, do command a certain amount of attention, Mr. Richard Marsh may be excused for having produced a fantastic piece of nonsense, labelled *The Devil's Diamond*, which deals in comical fashion with the misadventures which befell Mr. Samuel Hookham upon receiving a diamond of fabulous value as a present from Mr. Truelove, an undertaker, who had buried his brother, Mr. Matthew Hookham, but had not been paid the bill for funeral expenses. The farcical element begins at once when, upon Samuel Hookham refusing to pay the bill, he finds written in letters of fire upon his outer door, "Why don't you pay the undertaker for burying your brother?" The stone proceeds to burn the hands and singe the noses of other persons in the story, until at length it is flung into the Thames and got rid of. The humour is not of a very high order.

No such excuse can be offered for Mr. Morrison, who, in a book entitled *The Fate of Fred Lavers*, invites our acceptance of every kind of superstition, and gravely presses into the service of his story such vague sciences as mesmerism, palmistry, and phrenology. No interest attaches to any of the characters, the construction is feeble, and the book hardly deserves notice at the hands of a reviewer.

JOHN BARROW ALLEN.

SOME BOOKS FOR THE COUNTRY.

The Game Birds and Wild Fowl of the British Islands. By Charles Dixon. (Chapman & Hall.) Mr. Dixon is one of the most enthusiastic of British lovers of birds; and this stout octavo, following so soon upon his book on *The Migration of Birds*, is a striking proof of his industry. In it he gives full particulars of no less than 127 species of birds which possess special interest both to the sportsman and the ornithologist. Although the author has embraced the latest facts on these birds, their affinities, migrations, breeding, and the like, the first glance at the volume prompts the inquiry what need was there for such a book, seeing that many excellent histories of British birds already exist? The justification is to be found in Mr. Dixon's careful summary in the case of each species of its geographical distribution and allied forms. British ornithology has too often been treated as a whole, with no reference to either of these considerations. Such a reproach can certainly not be brought against Mr. Dixon's treatment of this large division of native birds. After ample remarks on these points in the case of each species, the author next states at what time it is permitted by law to be taken; and this information is followed by a succinct account of its habits, nidification, and diagnostic characters. He prefers to discriminate species in this way rather than by "a tedious description of plumage." Scientific ornithologists will scarcely agree with this method, but it unquestionably suits the ordinary sportsman and lover of birds. Mr. Dixon's treatment of the different birds' habits and nidification is very carefully written and complete, his own observations being aided by the immense body of knowledge on British ornithology which has been accumulating of late years. His book will prove very useful to all country lovers and sportsmen, although here and there a question may be raised on some of his statements. The dotterell's journey every spring from North Africa to Arctic Europe in the space of a single night does indeed "read like the wildest of Eastern romance," but this is as yet far from being proved. It is somewhat ludicrous also to assign the "time during which the sociable lapwing may be taken as August 1 to March 1," when only one instance of the bird has hitherto occurred in Great Britain. On the other hand, Mr. Dixon's account of the golden plover and common lapwing is excellent. A very full account of the woodcock is also given, while the description of the varieties and allies of the original English pheasant is most useful. It may be hoped that the author will see his way to publish a history of the remaining British birds, and to finish his subject. The illustrations of Mr. A. T. Elwes are characteristic, and enable the ordinary bird-lover to identify a bird at a glance.

Ornithology in Relation to Agriculture and Horticulture. Edited by J. Watson. (W. H. Allen.) An able band of bird-lovers here contribute their views on the injurious or innocent character of our ordinary birds with regard to farm and garden crops. It may be hoped that the opinions of these experts will rescue many familiar English birds from the gardener's shot and the keeper's trap, these two men being, so far as regards birds, among the most self-opinionated of their kind. Every here and there these pages bear a slight resemblance to special pleading; but when a bird is almost uniformly beneficial, this is but natural. The rule by which all birds should be judged is, do they on the whole do more good than evil to man? When this is fairly answered, no bird-lover need fear for his friends. Rooks, for instance, undoubtedly destroy corn at times, especially in spring; but they devour an in-

credible number of insect enemies of corn all the rest of the year. Similarly the kestrel, when pressed by its young one's cries, may kill every now and then a young pheasant; but only some few kestrels learn this ill habit, and kestrels devour enormous quantities of mice at other times. Miss Ormerod writes very sensibly on the sparrow. On the whole we give him up. He does every now and then eat a few insects, but the rest of his food through the year involves constant thefts from the gardener and the farmer. The sparrow must not be suffered to increase with impunity, or the Australian plague of sparrows will soon result. Mr. Gurney writes excellently on the same subject. Under the aegis of Mr. Aplin, the rook's interests are well secured. The same writer contributes a capital defence of the small birds generally. Mr. Fortune, on the other hand, has scarcely done justice to the starling. He deems it a "quarrelsome" bird; but few will agree with him. And he suppresses that it will at times undoubtedly feed on small birds' eggs. This is not surprising, as it is a member of the *corvidae*. The buzzard, we quite agree with the editor, is solely an eater of carrion, and ought to be preserved instead of shot. This volume may be confidently recommended to farmers, gardeners, and lovers of birds.

Recent Rambles; or, In Touch with Nature, by Charles C. Abbott, M.D. (Lippincott.) This is another of the many volumes of nature-studies with which we have become familiar in recent years, since Thoreau and Richard Jefferies came into vogue. It is pleasantly written and prettily illustrated. The chapter entitled "A Victim of Thoreau" is especially entertaining. The author tells how he met an old man who complained that thirty-five years before he had read *Walden*, and that the book had turned his head and he had been wondering ever since where the mistake lay. He had adopted Thoreau's system with an "improvement," the improvement being that instead of planting his own beans he had helped himself to other people's, and the plan did not work well. In short, he was a confirmed "loafer"—fancying, as other foolish people have done, that he had Thoreau's authority for such behaviour. He is by no means the only person who, with or without Thoreau's supposed authority, has set up as a philosopher as an excuse for idleness. But it is truly hard that that most energetic "Hermit of Walden" should be adopted by any such as their patron saint. Our present author confounds things which differ when he writes "A Defence of Idleness," meaning, not idleness at all, but an attitude of mind demanding more than common energy.

Gun, Rod, and Saddle. By Parker Gillmore. (W. H. Allen.) On the prairies of North America and the high-veldt of South Africa, and by many a stream in Asia and Japan, Mr. Gillmore found adventures more or less stirring, but, it may be gathered, some years ago. These are pleasantly told, if not always in language marked by literary grace, and have been recovered from various sporting journals. His accounts of the African buffalo and its fierce charges corroborate what is already known of that animal's ferocity. But the author is not strong in natural history. Thus, it is strange to find him asserting that whales frequently contain dismembered arms of cuttle fish, "which must originally have been component parts of monsters of gigantic proportions;" the fact being that whales live on minute molluscs and crustaceans. Cuttle fish and marvels almost always accompany each other. The puma which he speaks of, again, as attacking man, in North America must have been the cougar. Mr. Gillmore lost no opportunity of fishing wherever he was quartered;

but his recipe for catching grey mullet is not only of a poaching but also of a singularly cruel character. He recommends the introduction of the striped bags into English waters but the extended cultivation of the native trout would be infinitely preferable, and the same water which would suit the one would in almost all cases answer for the other fish. On the whole, there does not seem a sufficient reason for these somewhat scrappy papers being promoted to book form.

ONE of the persons best of all qualified for the task—Mr. J. G. Bishop, the proprietor of the *Brighton Herald*—wrote a few years ago a very interesting volume called *Brighton in the Olden Time*. A second edition, a popular one with many additional illustrations, has just appeared, at the office of the newspaper which Mr. Bishop owns; and this, while testifying to the success and the acceptability of the former issue, is most acceptable for its own sake, not only to residents in that which, almost as much as Chelsea or Hampstead, may claim to be "the only inhabitable suburb of London," but to those visitors who know the place and find in it another London perhaps, but a different one. It is now well nigh a century since the first famous Dr. Russell, and the Prince Regent, and Martha Gunn, the bathing woman, "made" Brighton. Why, it is half a century ago already since Ethel, in *The Newcomes*, went down to stay there, and lodged in the Old Steine, Brighton—apart from all those modern attractions of which there is no question in this book—has a hundred quaint features worthy to be recorded; and admirably are they recorded here, by the pen of writer and the pencil of draughtsman. Mr. Bishop writes unpretentiously and fully. He speaks with knowledge and authority. Of the reproductions of old views—for Brighton in the past has been much drawn by artists more topographical than Constable and Turner—many are successfully quaint; and there is a map of the Brighton of the beginning of the century, when Macaulay could hardly have said of it, as he said about thirty years ago, that a town "more than twice as large and populous as the Bristol of the Stuarts, stretched, mile after mile, its fantastic front to the sea." We congratulate Mr. Bishop on the re-issue of a book which, in its own way, is justifiably very popular.

Johnson's Gardener's Dictionary. A New Edition. Part I. (Bell.) We are glad to see this standard work thoroughly overhauled and put before the world in a revised and enlarged edition. Its merit has always been its combination of scientific information and practical advice, and the new editors (Messrs. C. H. Wright and D. Dewar) are working on the old lines. The illustrations are not numerous; but, when they show the gardener his insect foes, they are very useful. Businesslike directions for cultivation occur in such articles as Acclimatisation, Aquarium, Artichoke, Bedding out, Borders, and under each genus also. An excellent article shows how birds are benefactors, as well as injurers, of the gardener. The information given under American Cranberry is well worth having, but we should rather have looked for it under letter C or under the Latin name. If *Ageratum* be derived from *γῆρας*, the quantity of the syllables should be marked *Agératum*, not *Agerátum*. We shall watch with interest the succeeding parts of this Dictionary.

NOTES AND NEWS.

LAST December, it will be remembered, the MS. of *Poems by Two Brothers* was sold at auction to Messrs. Macmillan & Bowes, of Cambridge, for £480, the "runner up" in the

competition being a well-known American dealer. A hope was expressed at the time that the ultimate destination of the MS. might be the library of Trinity College; but we hear that it has been purchased for the United States, at a large advance of price. Meanwhile, Messrs. Macmillan have arranged to issue a reprint of the original edition (1827), together with the addition of four poems from the MS. never before printed, and also the prize poem on "Timbuctoo." So far as possible, the poems have been assigned to their respective authors.

THE next issue in the "Badminton Library" will be two volumes on *Big Game Shooting*, written by the Earl of Kilmorey, Sir Henry Pottinger, Major H. Percy, Mr. C. Phillips-Wolley, Mr. W. G. Littledale, and Mr. W. C. Oswell (the companion of Livingstone during his first expeditions in South Africa.)

MESSRS. SAMPSON LOW & Co. will shortly publish an account of the recent Belgian expedition to Katanga, in South Central Africa, which was led by Capt. Stairs, Stanley's companion, and suffered many misfortunes, though its object was ultimately attained. More than one-third of the party perished through sickness and famine; the second in command fell fighting; and Capt. Stairs himself died of fever on returning to the sea coast. The book is written by Dr. Joseph A. Moloney, who served as medical officer to the expedition.

MESSRS. LONGMANS will publish, in a few days, *Where Three Empires Meet*, by Mr. E. F. Knight, containing a narrative of recent travel in Kashmir, Baltistan, Ladak, Gilgit, and the adjacent countries, together with an explanation of the measures that are being taken to safeguard British interests on that portion of the north-western frontier of India.

MESSRS. WILLIAM BLACKWOOD & SONS announce an illustrated volume entitled *Round the Black Man's Garden*, by Mr. Zélie Colville, who recently contributed an article on the mouths of the Niger to *Blackwood's Magazine*.

THE next volume in the "Adventure Series," will be *Women Adventurers*, by Mrs. Henry Norman (the "Girl in the Carpathians") containing lives and portraits of Hannah Snell, Mrs. Christian Davies, Mary Ann Talbot, and others.

MESSRS. CHAPMAN & HALL have in the press a story of adventure in Borneo, entitled *The Orchid Seekers*, by Messrs. Ashmore Russan and Frederick Doyle, with illustrations by Mr. Alfred Hartley.

MR. FISHER UNWIN will publish shortly the first volume of a new "Irish Library," to be edited by Sir Charles Gavan Duffy. This will be a reprint of Davis's *Patriot Parliament of 1680*, with a general introduction by the editor.

MESSRS. SWAN SONNENSCHN & Co. announce for early publication a work by Mr. Arthur J. Dadson, to be entitled *Evolution and Religion*. It covers a wide field, both of established facts and speculative thought, one of its chief objects being to invite the thoughtful mind to a consideration of the light that evolution throws on some of the great problems which have hitherto been regarded as belonging solely to the province of religion. The author endeavours, from a wide induction of facts and much close reasoning, to show that the human soul is, like the body, a product of the earth, and that its existence in the future will be similar to its existence in the past. He also contends, from historical evidence, that the Christian power, by destroying the civilisation of the ancients, is responsible for the dark ages, and has thrown back the progress of the world at least a thousand years.

MESSRS. JAMES ELLIOTT & Co., of Temple-chambers, are preparing for publication the whole of the alchemical and hermetic writings of Paracelsus, for the first time completely and faithfully translated into English, with the side lights of the chief commentators, and exhaustive vocabularies and indices. The magnitude of this undertaking will necessitate its issue in the form of monthly volumes, the first of which is now passing through the press.

MESSRS. CASSELL & Co. will publish next week Mr. R. L. Stevenson's new book, *Island Nights' Entertainments*; and also Mr. E. W. Hornung's novel, entitled *Tiny Luttrell*.

MR. DAVID NUTT will publish, shortly after Easter, *The Letters of a Portuguese Nun*, translated from the original French edition of 1660 by Edgar Prestage, accompanied with an introduction upon the life of sister Mariana and the circumstances under which the letters were written; a faithful reprint, for the first time, of the *editio princeps* of the French original; a hitherto unknown English verse translation of the eighteenth century; and a full bibliography.

MESSRS. HUTCHINSON have in the press a work by Mr. W. E. Bagenal, entitled *The Priest in Politics*.

MR. FISHER UNWIN has arranged to re-issue the "Mermaid Series," formerly published by Messrs. Vizetelly & Co. The series, as it at present stands, contains sixteen volumes; but these will be added to as occasion requires, retaining the original scheme of publishing literal reproductions of the text of the old dramatists, with notes and introductions. The three forthcoming volumes which have not yet appeared will be: *The Best Plays of Ben Jonson*, with introduction and notes by Mr. Brinsley Richards and Prof. C. H. Herford, and an engraved frontispiece; *The Best Plays of Christopher Marlowe*, with critical memoir and notes by Mr. Havelock Ellis.

Religion in Daily Life is the title of a volume of religious essays by the Rev. G. S. Barrett, of Norwich, which will be published immediately by Mr. Elliot Stock.

As a companion to the Thackeray number of the *Greyfriar*, which appeared about a year ago, it is intended to devote the forthcoming number to another famous Carthusian, and friend of Thackeray, John Leech. The school owns a considerable collection of his drawings, from which the courtesy of owners of copyright enables the *Greyfriar* to choose its illustrations for the article. These will include Sir John Millais's water-colour portrait of Leech; Leech's drawing, "Children of the Mobility"; and the facsimile of a letter written by Leech while at school. Any application for copies should be made to the editor, Charterhouse, Godalming. The cost is 1s. 6d., post free.

A NEW and cheap edition of Mr. Louis Felbermann's *Hungary and Its People* will shortly be issued by Messrs. Griffith, Farran & Co. The work, which has received the approval of the Emperor-King of Austria-Hungary, the Crown Princess Stephanie, and the Hungarian Minister of Education, will contain much additional matter, including an English version of several popular Hungarian lyrics.

WE are informed that the article on the recent dispute between Lord Cromer and the Khedive, which appears in the April number of the *Nineteenth Century*, is an authoritative statement, made through Mr. Blunt, of the Khedive's own view of the matter, which His Highness is especially anxious to put before the British public.

To the April number of the *Vegetarian Messenger*, Prof. F. W. Newman, now in his eighty-eighth year, contributes his "Dietetic Experiences." The same issue will also contain a translation in verse of a quatrain of Friedrich Rückert, by Prof. J. E. B. Mayor, who prefixes to it a motto from Plato.

MESSRS. F. NORGATE & Co., publishers and foreign booksellers, have removed from King-street, Covent Garden, to 44, Shaftesbury-avenue.

THE following are the lecture arrangements at the Royal Institution after Easter:—Mr. John Macdonell, three lectures on "Symbolism in Ceremonies, Customs, and Art"; Prof. R. K. Douglas, three lectures on "Modern Society in China"; Mr. E. L. S. Horsburgh, three lectures on "The Waterloo Campaign"; Prof. Dewar, five lectures on "The Atmosphere"; Mr. R. Bowdler Sharpe, four lectures on "The Geographical Distribution of Birds"; Mr. James Swinburne, three lectures on "Some Applications of Electricity to Chemistry" (the Tyndall Lectures); Mr. Henry Craik, three lectures on "Johnson and Milton," "Johnson and Swift," "Johnson and Wesley"; Dr. A. C. Mackenzie, three lectures on "Falstaff, a Lyric Comedy, by Boito and Verdi" (with musical illustrations, by permission of the composer and publishers, specially granted for these lectures). The Friday evening meetings will be resumed on April 14, when a discourse will be given by Sir William H. Flower on "Seals"; succeeding discourses will probably be given by Prof. A. B. W. Kennedy, Prof. Francis Gotch, Mr. Shelford Bidwell, Lord Kelvin, Mr. Alfred Austin, Mr. Beerbohm Tree, Prof. Osborne Reynolds, Prof. T. E. Thorpe, and other gentlemen.

UNIVERSITY JOTTINGS.

THE Royal Irish Academy, at the stated meeting on March 16, elected the following as hon. members:—In the Section of Science—George H. Darwin, of Cambridge; Baron Ferd. von Richthofen, of Berlin; Edward Strasburger, of Bonn. In the Section of Polite Literature and Antiquities—Karl Brugmann, of Leipzig; Emil Hübnér, of Berlin; Robert Munro, of Edinburgh.

PROF. H. M. GWATKIN, who succeeded Bishop Creighton in the Dixie chair of ecclesiastical history at Cambridge, has edited a volume of *Selections from Early Christian Writers*, consisting of texts and translations, which will be published shortly by Messrs. Macmillan and Co.

THE *Eagle*, a magazine supported by members of St. John's College, Cambridge, has now reached its hundredth number, having been founded by Mr. T. Ashe—the editor of Coleridge in the Aldine series, and himself no mean poet—in 1858. In commemoration there is given, for frontispiece, a portrait of Lady Margaret, reduced from a forgotten copper-plate found in the college library; a Greek epigram and an English ode; a Carmen Aquaticum, set to music; a list of the editors from the beginning; and a provisional catalogue of the successive occupants of college rooms from about 1820 downwards.

FROM a report of the Cambridge University Press Syndicate, it appears that the total cost of the Stanford Dictionary has been £5002 14s. 7d. Of this sum, Dr. Fennell, the editor, has received £3314. Other expenses, including payment of the secretary to the editor absorbed £295 11s. 1d.; printing, £1391 12s. There is a balance of upwards of £1000 available for supplements or additions. The amount of the bequest of Mr. Stanford in 1881 was £5000. The dictionary was published

in September, 1892. In consideration of the great labour which the editor had bestowed on the production and of the merits and interest of the work, the syndics offered Dr. Fennell a royalty on each copy sold, in addition to the remuneration he had already received. The dictionary has met with a very favourable reception, and the sales up to the present have been satisfactory. After the payment of royalties and the expenses of publication, the balance will be transferred to the Stanford Bequest Fund.

THE subjects of the first competitions for the Sherbrooke and Granville prizes have been decided on by the Senate of London University. The Sherbrooke prize is to be offered in 1895 for the best original essay, not previously published, if of sufficient merit, embodying the result of an original research in any department of the science of public health. Under similar conditions, the Granville prize is offered in 1896 for an essay exhibiting original research in experimental physics, and in 1897 in zoology.

THE editors of *Alma Mater*, the magazine of Aberdeen University, have issued a circular proposing to perpetuate the memory of the late Prof. Minto, either by the foundation of a scholarship, or in some other way to be decided by a responsible committee.

WE understand that Ayerst Hall, Cambridge, has been taken for the resident branch of the University Correspondence College, hitherto accommodated at Burlington House. From what we have seen of the work of this institution, both in its books published for private study and in its weekly journal, we take this opportunity of testifying that it seems to deserve fully the success that it has obtained in the examinations for the University of London. Originally starting with instruction only by letter, it now gives both oral teaching and practical classes in science.

MR. PHILIP H. WICKSTEED is getting together a Dante exhibition at University Hall, Gordon-square, in illustration of a course of lectures on the *Paradiso* to be delivered next term. In addition to a few original pictures and sketches by Rossetti, &c., there will be a large number of reproductions of drawings from Botticelli downwards, medallions, photographs, maps, editions of the poem, &c.

MR. FISHER UNWIN will publish in England the Yale lecture on preaching, entitled *Verbum Dei*, which the Rev. R. F. Horton is going shortly to America to deliver.

ORIGINAL VERSE.

ONLY—HAIR.

To one who gave it.

"ONLY a woman's hair." There was no name
Upon the slender packet; and they blame
The man who would not bare for all to view
The soul of her who trusted him, he knew
To whom belonged that curl of softest hair,
And thus he wrote, determined to leave there
No trace which to the world might ever show
Who was the woman that had loved him so.
But all who love have relics; on my heart
There rests a locket, and I never part
By day or night with one small tress of hair,
Yet must I tell the world who placed it there
Within the locket; call on all to see
My greatest treasure, say 'twas given to me
By one I love, who loves me not again,
And show to curious eyes my love is vain?
And must I own to all that when I wake
I and my hand close clasps it for the sake
Of one from whom I took that tress of hair
Whose now is mine, say that I breathe a prayer,
That God will bless and keep you all your life,
In sun and shade, in joy and peace and strife?
I hold the world has nothing here to do,
It shall not come between my soul and you;
Like the great Dean, I keep your name apart,
You only know what rests upon my heart.

MAGAZINES AND REVIEWS.

THE March number of the *Economic Journal* (Macmillans) contains several papers of special interest. First, we have "Statistics of some Midland Villages" (to be continued), by Messrs. Joseph Ashby and Bolton King, who have not unsuccessfully attempted to do for an average rural tract, with an area of 128,000 acres and a population of 27,186 persons, what Mr. Charles Booth has done on a very much grander scale in his classical work on London. The facts disclosed are by no means so discouraging as some might expect. To begin with, the total population shows but a very slow decline, the maximum having been reached in 1871; the money rate of wages shows an increase of nearly 2s. a week since 1870, together with a reduction of hours; the proportion of convictions per thousand of the population has fallen in the last fifteen years to just one half. But the most notable facts are those with regard to allotments, which have doubled in area during the last ten years, and now average more than half an acre per family, and are calculated to augment wages by £7 a year.

"A county court process-server recently informed us that, in two villages recently supplied with a large proportion of allotments, he now served one summons only where before he had served twenty. . . . In villages where there are plenty of allotments, there is little lounging now in public-houses or at the corners of streets. . . . As an educating influence on boys, they have excited a practical interest in agriculture, more valuable than any theoretic knowledge."

Small holdings hardly exist, though none of the farms are very large. Among the other articles is one showing the consumption of tea and other staple drinks in England over a considerable period of time. Tea, of course, has increased very regularly, with successive reductions in the duty; but it is surprising to find that the rate of increase per head of population is immensely greater in the case of cocoa. Mr. F. C. Harrison, of the Calcutta Mint—to whose admirable articles on the circulation of the rupee we have before drawn attention—contributes a very timely record of former attempts to introduce a gold currency into India, all of which signally failed. Miss Florence Davenport-Hill writes upon the system of boarding out pauper children. Prof. Alfred Marshall defines his views on rent in relation to value, with reference to the attack upon the Ricardian dogma recently delivered by the Duke of Argyll. Mr. Elijah Helm concludes his examination of the alleged decline of the cotton industry in Lancashire. Finally, we may mention some useful tables, giving the monetary value of gold in relation to silver, in pence, rupees, marks, and francs, according to varying ratios of the two metals.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BIBLIOTHEK der mittelhochdeutschen Litteratur in Böhmen. 4. Bd. Wilhelm. Ein Rittersgedicht aus der 2. Hälfte d. 13. Jahrh. v. Meister Ulrich v. dem Türlin. Hrg. v. S. Singer. Leipzig: Brockhaus. 9 M.
D'ENVYAC. La Bibliothèque en 1891-92. Paris: Rouquette. 10 fr.
DRESSLER, F. R. Triton u. die Tritonen in der Litteratur u. Kunst der Griechen u. Römer. 1. u. 2. Th. Leipzig: Teubner. 2 M. 40 Pf.
FRANCE, Anatole. La Rôtisserie de la Reine Pédauque. Paris: Calmann Lévy. 3 fr. 50 c.
HANDBUCHEN der Königl. Museen zu Berlin. 3. Bd. Der Kupferstich v. F. Lippmann. Berlin: Spemann. 2 M. 50 Pf.
LOTT, Pierre. Matelot. Paris: Lemerre. 4 fr.
REYNA, E. Entwicklung u. Organisation der Volkabtheilungen. Leipzig: Engelmann. 2 M.
SCHREIBER, Th. Die hellenistischen Reliefbilder, hrg. u. erläutert. 10 Lfg. Leipzig: Engelmann. 20 M.
VOGT, G. La Porcelaine. Paris: May & Motteroz. 3 fr. 50 c.

THEOLOGY, ETC.

- ANALECTA hymnica mediæ ævi. Hrg. v. G. M. Dreyer. 14. Bd. Leipzig: Reissland. 8 M.

SAMMLUNG theologischer Handbücher. 2. Th. Altes Testament. 1. Abth. Einleitung in das alte Testament m. Einschluss der Apokryphen u. der Pseudoepigraphen Alten Testaments. Von E. König. Bonn: Weber. 11 M.

HISTORY, LAW, ETC.

- BOFFE, Aug. Journal du Congrès de Munster, par François Ogier, aumônier du Comte d'Avaux (1611-1647). Paris: Plon. 6 fr.
DORRILL, M. Die Landgrafschaft der Leuchtenberger. München: Klinger. 1 M. 50 Pf.
HORTEN, H. Die Personalexecution in Geschichte u. Dogma. 1. Bd. Wien: Manz. 6 M.
IMMICH, M. Die Schlacht bei Zorndorf am 25. Aug. 1758. Berlin: Speyer. 2 M. 50 Pf.
STRIEVE, F. Wittelsbacher Briefe aus den J. 1599 bis 1610. 6. Abthg. München: Franz. 4 M. 50 Pf.
WELSHINGER, H. Le Maréchal Ney, 1815. Paris: Plon. 8 fr.
WOEBER, F. X. Die Müller v. u. zu Aichholz. Eine genealog. Studie. 1. Thl. Die Müller v. Zürich u. ihr Sturz. (1102-1836.) 1. Bd. Wien: Gerold. 28 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- DAFFNER, F. Die Voralpenpflanzen, Bäume, Sträucher u. s. w. Leipzig: Engelmann. 8 M.
FAITSCH, A. Fauna der Gaskoigne u. der Kalksteine der Permformation Böhmens. 3. Bd. 2. Hft. Prag: Riva. 32 M.
GUTERLEIT, C. Die Willensfreiheit u. ihre Gegner. Fulda. 3 M. 50 Pf.
KUNIGRAFF, H. v. Die Leber- u. Laubmoose West- u. Ostpreussens. Leipzig: Engelmann. 5 M.
SACHS, J. Gesammelte Abhandlungen üb. Pflanzen-Physiologie. 2. Bd. Leipzig: Engelmann. 13 M.
WOLF, Th. Geografía y Geología del Ecuador. Leipzig: Brockhaus. 24 M.

PHILOLOGY, ETC.

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CORRESPONDENCE.

"THE COW IS WOOD" IN CHAUCER.

Cambridge: March 19, 1893.

In the New English Dictionary, s.v. *chough*, we learn that *cow* here means "*chough*"; viz. in the "Wife of Bath's Prologue," l. 232. I once further explained (in the *ACADEMY*, April 5, 1890) that the allusion is to a story of "The Tell-tale Bird" kind, so well discussed by Mr. Clouston in *Originals and Analogues*, p. 437 (Chaucer Society).

In Dr. Furnivall's new edition of *Hoccleve* there is a capital example of a similar usage; and (with Dr. Furnivall's kind permission) I beg leave to call attention to it, because it seems to have escaped notice. I must quote the whole of two stanzas on p. 217:

"Frend, looth me were 'nay' seye vnto yow,
But y suppose, it may noon othir be;
Lest wommen vnto Magge, the good[e] kow,
Me likne, and thus seye—'O, beholde and see
The double man! O, yondir, lo, gooth he
That hony-first yaf, and now yeneth galle;
He fo in herte is vnto wommen alle;
"Til he of wommen oute wordes wikke,
He fastynge is, him seemeth; al the day
Out of his mowth lesynge swarmen thikke;
On wommen no good word affoorth he may;
And if he wel speke or wryte, is no nay,
He nat meneth as he spekiþ or writ:
O lewde doteþol! straw for his wit."

In the last line but one the printed text has *meueth*, i.e., "*moveth*." I read it as *meneth*, i.e., "*meaneth*." The verb *oute* means "*utter*." I would further suggest that the MS. reading, *the good cow*, is a scribal error for *the woode cow*, i.e., "*the mad jack-daw*." The scribe evidently missed the point, and avoided writing what (to him) seemed to be nonsense.

I now give a sufficient paraphrase:

"My friend, it would grieve me to refuse you, but I suppose I cannot do otherwise (than translate, as you ask me to do, a tale about an evil woman). I fear lest women should liken me to Mag, the mad jack-daw, and say—'Behold the double-minded man! See yonder, there goes he who formerly gave men honey, and now gives them

gall; he is a foe, at heart, to all womankind. He seems to himself to be fasting, till he utters wicked words about women. Lies swarm thickly out of his mouth. He cannot afford women one good word; and if ever he speaks or writes well of us, it cannot be denied that he does not mean what he speaks or writes. Ignorant blockhead! A straw for his wit!"

Not only have we here a new allusion to the evil words which jack-daws speak of women, but we have what I suppose to be by far the earliest example of the name *Mag* (Margaret) as applied to a chattering bird. Shakspeare has "magot-pie," and modern English has "maggie." It would be interesting to learn if some other MS. can be found in which the original word *woode* (or *wode*) is retained.

WALTER W. SKEAT.

"IL CIOTTO DI GERUSALEMME" (PAR. XIX. 127).—THE CLAIM OF CHARLES OF ANJOU TO THE TITLE OF JERUSALEM.

Stanhoe Grange, Norfolk: March 20, 1893.

In canto xix. of the *Paradiso*, Dante alludes to Charles II. of Naples as "Il Ciotto di Gerusalemme": "The Cripple of Jerusalem" (he was lame, "fu sciancato alquanto," as Villani records). The title of Jerusalem he derived from his father, Charles of Anjou, King of Naples and Sicily, who claimed to have acquired the right to it by purchase from Mary of Antioch in 1272; he further claimed it in his own right, as one of the forfeited Hohenstaufen dignities, with which he had been invested by the Pope.

The title had come to the Hohenstaufens through the marriage of the Emperor Frederick II. to his second wife, Iolanthe of Brienne, daughter of John of Brienne and Mary of Montferrat, eldest daughter of Isabella of Jerusalem and Conrad of Montferrat.* It appears that Frederick II.'s son, Conrad, was deprived of the title in 1243 by the Grand Council of Acre, by whom the regency of the kingdom of Jerusalem, and eventually (in 1268, in which year Conradin, Conrad's heir, was executed at Naples by Charles of Anjou after the battle of Tagliacozzo) the kingdom itself, was conferred upon the King of Cyprus. The Hohenstaufen right to the title, therefore, had expired with the last of that line.

Mary of Antioch claimed the title through her mother, Melesinda of Lusignan (married Bohemond IV. of Antioch), daughter of Isabella of Jerusalem by her fourth husband, Almaric II. of Lusignan (King of Jerusalem and Cyprus, 1197-1205). But the King of Cyprus (Hugh III., 1267-1284), the actual holder of the dignity, could show a better title to it than Mary of Antioch,† inasmuch as he was lineally descended from an elder sister of her mother; that is to say, he was eldest surviving grandson of Alice of Champagne (married Hugh I., King of Cyprus, 1205-1218), daughter of Isabella by her third husband, Henry II. of Champagne (King of Jerusalem, 1192-1197). Consequently, the pretension of Charles of Anjou to the crown of Jerusalem was invalid either way, since the Hohenstaufen title had lapsed, and that of Mary of Antioch was worthless as against the title of the King of Cyprus.

PAGET TOYNBEE.

* Isabella was the youngest daughter of Almaric I. (King of Jerusalem, 1162-1173), and became heiress to the title by the successive deaths of her half-brother, Baldwin IV., her half-sister Sibylla, and her nephew, Sibylla's son, Baldwin V.

† Hallam (*Middle Ages*, chap. iii., part i., note) calls Mary "legitimate heiress of Jerusalem"; he has overlooked the superior claim of the royal house of Cyprus.

ISAIAH LIII, 9b AND PSALM LXXXII, 7.

British Museum: March 24, 1893.

It is an advantage to have had the objections to the emendations עָשִׂי רַע and הַשְׂדִּים, in Is. liii, 9b and Ps. lxxxii, 7 respectively, so forcibly pointed out by Prof. Cheyne. The main arguments on both sides are now before the readers of the ACADEMY, and Hebraists will therefore be able to take a full and clear view of the subject. The decision at which the individual student may arrive must to some extent depend on his literary taste. I admit that עָשִׂי רַע, the emendation suggested for Is. liii, 9b, appears indefinite; but may not the absence of a more striking term be condoned in a composition which bears on it the stamp of a subdued and saddened spirit? I also fully appreciate Prof. Cheyne's unwillingness to admit the mention of "demons" in Ps. lxxxii, 7, where one seems predisposed to expect a term that is more or less synonymous with שָׂדֶם; but is not the literary difficulty presented by the reading הַשְׂדִּים far greater than that in which הַשְׂדִּים may appear to some to involve us? A paraphrase of the passage in question may no doubt be so worded as to remove the want of a proper antithesis between בְּנֵי עֲלִיין in ver. 6 and הַשְׂדִּים in ver. 7; but the text as it stands appears to me to be deficient in the clear and striking opposition of terms that one has a right to expect in a vivid and forcible Psalm like the one before us.

I am sincerely obliged to Prof. Cheyne for pointing out that the emendation עָשִׂי רַע for Is. liii, 9b is not new, but had been put forward and discussed before. When the idea of this possible reading in the original occurred to me, I consulted some of our leading commentaries; and not finding any mention of this emendation there, I concluded that the suggestion had not been made before. It seems to me rather difficult to understand why a conjecture like this should have become so little known in England, as, notwithstanding the indefiniteness of the term עָשִׂי רַע, it at any rate deserves a place among the other emendations that have been proposed for Is. liii, 9b.

It now remains for me to say a word in reply to Prof. Abbott's short note on the subject. I doubt very much whether הַשְׂדִּים "the poor," would have been used by the Psalmist in any phrase which has something uncomplimentary about it. Ps. lxxxii is in its essence a divine interposition on behalf of the "poor and needy," against their high and mighty oppressors, who "judge unjustly and accept the persons of the wicked."

G. MARGOLIOUTH.

P.S.—It appears worthy of notice that, in Ps. xxxiv, 16 (ver. 17 in the Hebrew text), the strongest possible denunciation is pronounced against the class of persons who are designated by the term עָשִׂי רַע. It is there said that "the face of the Lord is against" them "to cut off the remembrance of them from the earth"; and as the threatened retribution must be looked upon as the true measure of the guilt denounced, one may perhaps argue that in the mind of the Biblical writers the term עָשִׂי רַע had a much stronger colouring than we are in the habit of attributing to the expression "evil-doers." If this be so, the proposed emendation for Is. liii, 9 would evidently gain in strength.

"ANGLICI CAUDATI."

Lyon: 24 Mars, 1891.

A ma lettre du 29 February, Sir James Ramsay répond que j'aurais dû donner la citation entière "à la queue au renard." Mais je

n'ai pu rencontrer jusqu'ici ce cri ainsi complet.

Sir James Ramsay ajoute qu'il faut voir là une allusion au panache de Henri V.: celui-ci n'était-il pas mort dès 1422, et peut-on admettre qu'en 1436 les Parisiens le tournaient encore en raillerie?

D'autre part, dans Oudin: *Curiositez françoises* (Paris, 1656) cf. *Dictionnaire de Lacurne de Sainte-Palaye* (ed. Favre, t. x.), nous lisons, p. 363:

"Crier au Renard, i. se moquer d'une personne
Queuë de Renard, i. une moquerie."

Le nouveau Dictionnaire françois de Pierre Richelet (Lyon, 1719) confirme Oudin dans le vol. ii., p. 291, c. 2:

"On crie au RENARD à un homme qui a été trompé, croyant avoir trouvé quelque bonne fortune."

Et aussi le Dictionnaire de Trévoux (Paris, 1771), t. vii., p. 92:

"Il viendra un temps où les renards auront besoin de leur queue; pour dire, qu'il y a telles personnes qu'on méprise, et qu'on choque en un temps, dont on aura besoin en un autre."

Je n'ai pas à rappeler comment les Anglais quittèrent Paris et la Bastille, leur dernier refuge; mais il semble bien que si le cri "à la queue" ou "à la queue au renard" n'a aucun rapport avec la légende des "Anglois coués," il n'en a pas plus avec l'insigne de Henri V. A moins que ce dernier ait donné naissance à la locution populaire?

HUGUES VAGANAY.

"LYCIDAS" (LINE 168).

Wadham College, Oxford: March 20, 1893.

"So sinks the day-star in the ocean-bed."

Mr. Verity, in his note on this passage, says "the context (to say nothing of the astronomy) requires that 'day-star' should here be the 'sun,'" and quotes Sylvester's *Du Bartas* to that effect. But he admits the title would more naturally be applied to the "morning star." Surely to take it in any other sense misses the whole point of the passage, which is that Lycidas

"mounted high

Through the dear night of Him that walked the waves."

Lycidas, in his relation to Christ, is compared to the morning star in its relation to the sun. The astronomy may, as Mr. Verity says, safely be neglected.

J. WELLS.

APPOINTMENTS FOR NEXT WEEK.

WEDNESDAY, April 5, 8 p.m. Elizabethan: "The Plays of Robert Greene," by Mr. Frank J. Payne.

THURSDAY, April 6, 8 p.m. Linnean: "A Collection of Plants from the Region of Lhasa made by Burg-Capt. W. G. Thoreld in 1891, and a further Collection from the Ku-n-Lun Plains, made by Capt. H. P. Fieet in 1892," by Mr. W. Botting Bemsley; "Subterranean Crustacea of New Zealand," by Mr. Charles Chilton; "Various Marine Animals mounted as Transparent Lantern Slides," exhibited and described by Dr. H. C. Sorby.

8 p.m. Society of Arts: "Australasia as a Field for Anglo-Indian Colonisation," by Sir E. Braden.

FRIDAY, April 7, 8 p.m. Geologists' Association: "The Sandgate Landslip," by Mr. W. Topley; "Glacial Sands at Highgate Archway," by Mr. W. J. Lewis Abbott.

SATURDAY, April 8, 3.45 p.m. Botanic: General Fortnightly Meeting.

SCIENCE.

The Evolution of Religion: The Gifford Lectures delivered before the University of St. Andrews, in Sessions 1890-91 and 1891-92. By Edward Caird. In 2 vols. (Glasgow: Maclehose).

PROF. EDWARD CAIRD'S new book will, I think, take rank not only as the best Gifford Lectures that have yet been published, but also as, so far, its accomplished

author's most important work, and as the most valuable contribution made to speculative theology for many years past. It exhibits in a supreme degree the eminent qualities that we have a right to expect from the acknowledged chief of the neo-Hegelian school in Britain—perfect lucidity of exposition, invariable elegance and occasional eloquence of style, easy and graceful manipulation of a philosophic method which is to him what his cue is to a consummate billiard-player, or his bow to a consummate violinist, familiarity with the whole course of speculation, eastern and western, and sympathetic insight to discern the elements of truth in every system alike. What comes more as a surprise, what, I think, will give these volumes epoch-making significance in our country, is the steadfast courage with which Prof. Caird has explained himself in reference to some burning questions of the day. Students of German philosophy will understand me at once when I say that he has definitely placed himself on the left wing of the Hegelian school. He does not, like some others of that school, use the dialectic method as a prop to falling dogmas, or as a colouring to produce the semblance of agreement with beliefs that he does not share. While regarding supernaturalism as a necessary stage in the evolution of religion, he treats it as a stage that is necessary no longer, and that must be discarded from the idea of religion in its final and perfect manifestation. Nor is this all. There is a numerous and growing school of thinkers who, professedly rejecting supernaturalism, as I understand, up to Theism inclusive, still uphold the doctrine of human immortality as a truth capable of scientific demonstration. But Prof. Caird, at any rate, will have nothing to do with such fancies. There is no room for ghosts in his world, any more than there was in Clifford's. Such, at least, is the impression left on my mind. But it is best that the Lecturer should speak for himself. He tells us that

"the belief in immortality may easily become an unhealthy occupation with a future salvation, which prevents us from seeking for salvation for mankind here—unless it be that natural spring of confidence in its own supreme reality, that unbelief in death, which seems to be the necessary characteristic or concomitant of true spiritual life. If it be a consequence of the intellectual conditions under which we live in the present day, that the empirical evidences of a future life that seemed most sure and certain to our fathers have for some of us lost their convincing power, this, in a religious point of view, may not be altogether a loss. It is possible even that the spiritual may gain all that the supernatural has lost" (vol. ii., p. 243).

This is a very different note from that which was struck by Prof. Caird's predecessor at St. Andrew's, Mr. Andrew Lang, when he said, in a review of *Robert Elsmere*, that immortality was the only religious question of real interest. "The rest is nothing." We seem to be taught here that the rest is everything.

Immediately before the passage just quoted it was explained that the religious doctrine of a future life springs from the consciousness of God, in which alone true religion consists, and the varying phases of

which constitute the history of its evolution, or, as we find it put elsewhere:

"Our conscious life is defined and . . . circumscribed by three ideas . . . the idea of the object or not-self, the idea of the subject or self, and the idea of the unity which is presupposed in the difference of the self and the not-self, and within which they act and react on each other: in other words, the idea of God" (vol. i., p. 64).

Throughout his two volumes the Lecturer keeps ringing the changes, speculative and historical, on this trinity of subject, object, and the unity of both, with a fertility of illustration and an ingenuity of application that leave only one more light to be desired; but that one light is just what we want in order to see our way clearly. Should God be conceived as a personality, independent of myself and of all finite subjects? Or must the totality of finite subjects be conceived as constituting, so to speak, an infinite personality with a consciousness of its own (Teichmüller's theory)? Or does the whole of existence, the totality of subjects and objects, constitute a single personality "par qui," as Victor Hugo grandly puts it, "l'univers ainsi que l'homme se dit Moi"? Or, finally, shall we say that the very notion of personality implies a self limited by a not-self, in other words, throws us back on the antithesis of subject and object which the idea of God was to overcome and reconcile; that consequently God means nothing but the self-developing Absolute All, conceived as one, conceived as eternal, conceived as eternally working good out of evil, as, in a word, what Fichte called Him, "the moral order of the world"? It will not do to declare the question insoluble, for that would be falling back on the Agnosticism of Mr. Herbert Spencer, which Prof. Caird repudiates. The alternative last stated would seem to be most in harmony with the general spirit of his philosophy; but he nowhere accepts it in terms, and his occasional references to Pantheism, which after all would be the most appropriate name for such a religion, are by no means of a favourable cast. On the other hand, Theism, or the doctrine of a personal God, seems to make Him one subject out of many, however much He may transcend them, and therefore again necessitates the interposition of a higher unity in which they are reconciled, and so on *ad infinitum*. Moreover, it would be intolerable dogmatism to declare without further proof that such a doctrine is implied in our self-consciousness. In this dilemma one is greatly cheered by coming on the announcement that "religion, if it would continue to exist . . . must combine the monotheistic idea with that which it has often regarded as its greatest enemy, the spirit of pantheism" (vol. ii., p. 63). But, alas! one's hopes of finding this feat accomplished are doomed to disappointment. I at least have derived little help from a note on the unity of Pantheism and Monotheism appended to the lecture in which this postulate is laid down (vol. ii., p. 82). The reader is strongly advised to put in a mark, as the word "personality" is not to be found in Prof. Caird's otherwise excellent index. We are told, at starting, that "it is impossible here to discuss all the difficulties

connected with this conception." Where, then, are they to be discussed? It is something, however, to find it mentioned that "the question, as ordinarily stated, relates to what is termed the Personality of God." After a rather captious objection to the use of the word "personality" in this connexion, it is, at any rate, admitted that "we cannot blink the question, whether God—the ultimate principle of unity in the universe—is to be regarded as an intelligent or self-conscious Being." The doctrine of Idealism, as Prof. Caird truly observes, has generally been considered unfavourable to an affirmative answer. By combining it, however, with the idea of evolution, we find a way out of the difficulty. For thus interpreted, Idealism tells us that "Nature comes to self-consciousness in man, and that, therefore, the process of man's life is a continuation of the self-revelation of the Absolute Being which begins in Nature," so that "it becomes possible to think of God as the principle of unity in all things, and yet as a living God in whose image man is made." Everything depends on what you mean by "a living God." If it is merely the universe conceived as a single self-developing whole which becomes conscious of itself in man, then that is Pantheism. If you mean an eternally self-conscious intelligence, then all the difficulties of Theism recur, with this further difficulty, that such an eternal manifestation as seems to be here implied involves not only an eternal self-revealer, but also an eternal intelligence, to which the revelation is made. And it may be doubted whether a unique self-consciousness can in any intelligible sense be manifested through a consciousness which by its very nature is distributed among a number of diverse individual subjects.

The truth seems to be that experience can give us no more than an indefinite number of subjects and objects, constituted as a single whole by a system of relations having no reality apart from the perishing phenomena which they connect and explain. In man and, so far as we know, in man alone, has the fundamental unity become conscious of itself, but only as subject to the conditions of organic nature. It is through the mediation of our fellow-men that we are reconciled to the objective world; but it was first, and still is, the idea of Nature through which the idea of Humanity has been constituted and brought home to each individual man. I do not know how far this interpretation agrees with the philosophy of Prof. Caird: but there are occasional indications that he has not yet entirely extricated himself from what I should consider a mythological point of view, notably when he images the unity of subject and object as "a crystal sphere that holds them together, and which, through its very transparency, is apt to escape our notice, yet which must always be there as the condition and limit of their operation" (vol. i., p. 67). The illustration is of evil augury, when we remember that the crystal spheres of Aristotle were a clumsy material contrivance invented to explain what modern science has explained as the result of forces having no

existence apart from the bodies in which they inhere.

Not only religion, but the evolution of religion, is explained by the three ideas of object, subject, and the unity of both; and, as their title shows, it is to the latter topic that these Lectures are principally devoted. In the beliefs of primitive men the god is conceived as an external object of sensuous perception, and yet, as in some confused way, identified with his worshippers, an identification conceived under the form of kinship by blood; and the ethics of such a religion consist in observing the obligations of family and tribal relationships, which in the higher forms of polytheism pass into devotion to the State. The highest stage of objective religion is the worship of an all-ruling heavenly God, whence, at least in India, the transition to Pantheism was easy and rapid, while Pantheism in turn opened the door to subjective religion. All things were reduced to an abstract unity, and this was conceived as identical with the spiritual principle, the innermost self in man. In Greece an analogous progress was effected by the humanisation of the gods, the anthropomorphism of poetry and art, with its accompanying process of purification by ethical reflexion. The three great types of subjective religion are Buddhism, Stoicism, and the ethical monotheism of Israel. They certainly seem rather unlike to be classified under one heading; but the common element is that all three present an ideal reached by inward reflection and "opposed to the real, yet in a sense conceived to have a higher reality" (vol. i., p. 329). In Buddhism the reaction against objective religion was so extreme that no reconciliation remained possible; and the subject, deprived of its necessary external correlative, sank into the same abyss of nonentity. The treatment of Stoicism seems to me unsatisfactory. The cause of its failure, in so far as it can be said to have failed, is not very clearly indicated. Prof. Caird has, I think, too readily accepted the fashionable view of its extreme subjectivity—a view not particularly improved by the Hegelian addition that this subjectivity converted itself into its opposite (vol. i., p. 374).

The chief effort of the second series of Lectures is thrown into working out the contrast between Judaism and Christianity, and the evolution of the latter from the former by taking up into itself what was true in objective religion. Christianity is shown to meet all the demands of the Hegelian philosophy, but at the expense of sacrificing wholesale what most people regard as its essential elements, and also, as seems to me, by considerably exaggerating some points of more or less doubtful authenticity in the teaching of Jesus. Perfect religion conceives God as immanent in Nature. Now, apart from the question of God's personality already discussed, the religion of the New Testament at once puts two difficulties in the way of such a theory. One is the belief in devils and in diabolical possession. This, of course, the lecturer repudiates utterly; and after the deplorable polemics of Dr. Wace and Mr. Gladstone, it is refreshing to find him calling the story of the Gadarene pigs "absurd and porten-

tous" (vol. ii., p. 114). But to say that "the idea of an absolute power of evil, which does not exist with a view to a greater good, is essentially opposed to the whole spirit of the teaching of Jesus, and must ultimately be set aside by the development of his thought," seems very arbitrary. Unless a whole series of parables and discourses that he never pronounced have been foisted on him, Jesus took up and drove home the doctrine of a hopeless hell with a sombre energy that has left its mark on religion ever since; and in so far as we are now ridding ourselves of that horror, it is by a purely secular philosophy that the way of deliverance has been opened. As to miracles, the refusal of Jesus to work a sign when asked for one rests on no better evidence than his constant readiness to work it when he was not asked, and at any rate leaves it certain that his teaching gave an enormous stimulus to the belief in the miraculous. But far more important than either devils or miracles is the belief in an approaching Messianic revolution to be brought about by supernatural agency. If this is to count for a mark of unreconciled subjectivity in Judaism, it surely must count for more in primitive Christianity in proportion to the greater place that it occupies. Finally, we have the belief in a future life, probably placed by Jesus and certainly placed by his chief Apostle in the very front of the new religion. We have seen how that belief is treated by Prof. Caird. A few burning words let us know how his disparagement of it would have been received by St. Paul. "If in this life only we have hoped in Christ, we are of all men most pitiable."

On what evidence then rests the claim put forward for Christianity that it recognises the immanence of God in the world? So far as I can find, only on the illustration of spiritual processes by physical phenomena in the parables, the declaration that the kingdom of heaven has already begun on earth and is growing like a seed, St. Paul's phrase that "the whole creation groaneth and travaileth in pain together until now," perhaps also the saying attributed to him by the author of Acts, that in God we live, move, and have our being. But the so-called subjective religions also illustrate their doctrines by parallels from the external world; the Kingdom of Heaven spoken of as already present and growing on earth seems to be nothing more than the early Church; and the expressions referring to it may well have been put into the mouth of Jesus long after his death. Is the Church then, in Prof. Caird's system, an adequate realisation of the Absolute Spirit? As for St. Paul's phrases, they ought not to count for more than similar phrases scattered through Greek philosophy, which, we are told, never succeeded in achieving a complete synthesis of being and thought. Not all the lecturer's dazzling ingenuity can make Christianity anything but an eminently transcendental and subjective religion; and his efforts to force it into accordance with the latest results of modern speculation can only prove the truth of one text, "the kingdom of heaven suffereth violence, and violent men take it by force."

Prof. Caird tells us in his preface that he has "specially had in view that large and increasing class who have become, partially at least, alienated from the ordinary dogmatic system of belief, but who, at the same time, are conscious that they have owed a great part of their spiritual life to the teachings of the Bible and the Christian Church." These persons will rejoice to find him sharing their conviction, that "the service of humanity is the true and the only service of God" (vol. ii., p. 320); but they will perhaps be left with some doubts as to whether such is also "the Christian faith." Fortunately the service of humanity does not now depend, if indeed it ever did, on obscure points of historical interpretation.

ALFRED W. BENN.

PHILOLOGY NOTES.

At the meeting of the Académie des Inscriptions last week, M. Bréal presented the third volume of M. James Darmesteter's translation of the *Zend-Avesta* (published by the Musée Guimet), and took the opportunity to mention in detail some of the new views which M. Darmesteter had, in his opinion, successfully established. In particular, he referred to the influence of Greek thought to be found in the philosophical ideas of the *Avesta*, and the influence of the Greek alphabet on Zend writing.

M. HENRI CORDIER has reprinted from the *T'oung-p'ao* (Leiden: Brill) a hitherto unpublished MS. of Father Gaubil, one of the most learned of the Jesuit missionaries in China during the early part of last century. The MS. is preserved, with several others of Father Gaubil's, which have already been catalogued by M. Cordier in his *Bibliotheca Sinica*, in the library of the Jesuit Ecole Ste. Geneviève, at Paris. The subject is the site of the town of Ho-lin in Tartary, which is discussed from the materials supplied by Chinese historians and geographers. Its present interest arises from the fact that Ho-lin is identical with Karakorum, where so many discoveries have recently been made by Russian archaeologists. M. Cordier has prefixed an introduction to the paper, and added abundant notes.

REPORTS OF SOCIETIES.

CLIFTON SHAKESPEARE SOCIETY.—(Saturday, Jan. 28.)

DR. ARTHUR B. PROWSE, president, in the chair. —An interesting discussion followed the re-reading of the following papers:—"2 Henry VI.," and "The Contention," by Mr. J. W. Mills, and "Dame Eleanor Cobham, Duchess of Gloucester," by the Rev. H. P. Stokes. Mr. Mills argued that the alterations in "2 Henry VI." could have been by no other writer than Marlowe or Shakspeare, and that the additions were by Shakspeare and, especially in the remote classical allusions, Greene. Mr. Stokes said that the pride and ambition of Dame Eleanor, followed by her terrible punishment, form leading features of the second of the historical plays which illustrate the reign of King Henry the Sixth. Her fate is rendered still more dramatic by an intentional disregard of chronological sequence. The story is a vivid one, and Shakspeare's treatment of it shows that he considered himself as the master and not the slave of history.

(Saturday, Feb. 25.)

DR. ARTHUR B. PROWSE, president, in the chair. —Miss Louisa Mary Davies, in a paper entitled "Profit and Loss," dealt generally with Marlowe's "Faustus." Much learning seems to have unsettled Faustus's brain, for we find an unevenness in his character. He is bold, and yet a coward, generous and yet selfish, easily swayed and yet

rash and headstrong in action. Marlowe deals with circumstances so absolutely remote from our human experience that, when they make their appeal to the imagination, it is mate and irresponsible, and the effort to meet the demands made upon it produces a sense of strain and weariness very familiar to those who occupy themselves much with legend-lore in general. Then, though it may be flat heresy to say so, Marlowe has not the practised artist's gift of making his subordinate figures live and move. The drama becomes very tedious. Scenes of European travel compiled by stay-at-homes from foreign sources are always dull reading, and the ponderous fun at the Pope's banquet is duller still. What is to be said of the introduction of Ralph and Robin *à propos* to nothing? The element of humour which this irrelevant episode may possibly have been intended to supply is so occult as to defy discussion. The last scene, however, is written with such incomparable power that the mere touch of a finger must sully its round completeness, its awful perfection. The reading of this tragedy leaves two very strong impressions on the mind: the first being the slight value Faustus placed on his soul; and the second, the utter inadequacy of the use he made of his opportunities.—Miss Florence Herapath and Mr. S. L. Gwynn also wrote on the play. Miss Herapath said that in it we see Marlowe's strength and weakness. Full of passages of wonderful force, teeming with picturesque and poetical imagery, permeated throughout with a peculiar vigour and directness of expression, the play is often weak to the verge of inanition and turgid to the borders of rant, while the comic element descends not infrequently to the level of pantomimic farce. These inconsistencies are mainly due to the complex character of Marlowe himself, to the constant warfare between his high intellect and his low tastes. Poetical gems of the purest water stud the play. But all other passages pale their fires before the sustained and awful tragedy of the closing scene. Here Marlowe has reached a point of horror never to be surpassed; and the breath comes quick and short, and the blood runs cold as the frenzied appeal gradually mounts in intensity, till it fades away with a long-drawn shuddering gasp into silence. For, after all, the genius of this play is spiritual, not literary. It is a great allegory, illustrating the oscillations of fickle humanity between the flesh and the spirit, sin and repentance, defiance and despair. In its very personality lies its power. It is another "Daniel come to Judgment," expounding in letters of fire the eternal connexion between the dead past and the living present—the living present and the unborn future.—Mr. Gwynn said that, while the drama of antiquity was unanimous in demanding not a new story but an artistic setting of the old and familiar legends, the romantic drama has usually aimed at novelty of subject no less than originality of treatment. But some plots have haunted the modern stage persistently, and the most remarkable of all is "Faustus": Marlowe's version is nearest to the primitive legend. In criticising it, the best method will be to lay aside all preconceived notions of the story to its metaphysical or ethical bearings, and frankly endeavour to distinguish the aim of the playwright and the features he wanted to impress upon the audience. Marlowe wrote with a sharp eye to the gallery. Much was introduced for spectacular effect. Marlowe treats his subject purely with a view to dramatic action. He has no tendency to allegorise it. Faustus is not the scientific spirit in man, nor any other abstraction, but simply a man of the Elizabethan times with the aspirations proper to his age. Those were the days when kingdoms were in the melting-pot, and the western adventures of Spaniards and Englishmen had beggared fiction. Men's fancies were at fever heat. Faustus desires to be the great emperor of the world: he would change the face of continents, ransack the corners of the earth for princely delicacies, and bring from America the golden fleece that yearly stuffs old Philip's argosies. It is to power and wealth that Faustus aspires, but only to such power and such wealth as was hardly unexampled in those days. But stage possibilities are limited, though stage aspirations are not; and it is owing to these limitations that Marlowe makes him carry out in

so beggarly and clownish a manner such magnificent imaginings. He who would be king-maker and cloud-compeller must descend to be a conjuror to please the groundlings. But if Marlowe's conception be not adequately carried out, many of the passages excel all praise. The first scene in which is set out the poetry of Faustus's desires is superbly balanced by the tragedy of his remorse. Marlowe's mind, with its natural affinity for the pomp and circumstance of power, and with its inevitable consciousness of supreme genius, must have risen up in loathing against the squalid existence of knavery and vice which was Peele's native element.—Miss Katherine G. Blake read some "Notes on Mephistopheles," saying that his dealings with Faustus are characterised by a sincerity mixed with humility. He even tries to convince him that aspirations after fame and power are but dust and ashes. This wily and powerful being does his part thoroughly; at one time by amusing Faustus, at another by ministering to his pitiful vanity, and again by the philosophic play of his conversation. Marlowe well brings out the steady strength of the greater spirit in contrast with the vacillation of the low nature of him whom he has to influence.

HISTORICAL.—(Thursday, March 16.)

OSCAR BROWNING, Esq., vice-president, in the chair.—Sir George Grey, was elected a life-fellow under rule 13.—Mr. A. Montefiori was elected a fellow.—Dr. Emil Reich read a paper entitled "The Magyar County—A Study in the History of Comparative Institutions." Dr. Reich drew a parallel between the territorial development of Hungary and Prussia, as illustrating the classification of states into national, territorial, and city states. The division of Hungary into counties was contemporary with the establishment of the Kingdom itself. The chief officials of the Magyar county from the close of the thirteenth century being the *foispán* (lord-lieutenant), the *alispán* (sheriff), and *szolgabíró* (justice of the peace). The self-government of the Hungarian county was more fully developed than in England; but the preponderance of the national assembly (Parliament) was by no means so considerable. Dr. Reich also referred to the county systems of other national states such as Poland, Servia, Bohemia, &c. The Magyar county and its strong development were, in Dr. Reich's opinion, the chief safeguard of the Hungarian Kingdom.—A long discussion followed, in which Dr. Duks, Prof. Cunningham, Mr. G. H. Blakesley, Mr. Foster Palmer, and the director took part.

VIKING CLUB.—(Thursday, March 16.)

T. MCKINNON WOOD, Esq., Jarl, in the chair.—A paper was read on "Mezzotint Engraving," by Mr. R. S. Clouston, in which he remarked that mezzotint differed from every other form of engraving by being a lightening process and not a darkening one, like line, stipple, and etching. The ground is prepared by being "rocked" over with a toothed tool. This, if filled with ink, would print a dead black. The engraver produces the picture upon it by removing this texture in the light parts with a two-sided knife, called a scraper. The school of the mixed method, of which Cousins was the founder, enlisted other means to procure variation of texture, by the introduction of a laboriously prepared and bitten etching under the mezzotint ground. On extending this process to steel plates, the publishers quickly discovered that many more impressions could be taken, and mezzotint proper was abandoned. In the present day steel-facing the copper plates has made pure mezzotint again possible; and this fine old English method has risen again, with all the improvements of relative values and tones seen by the artistic light of the present day. J. R. Smith and Valentine Green understood Sir Joshua Reynolds better than their contemporaries in the placing of light and shade, but even they did not hint at the reproduction of brush marks or thickness of paint. Photography may have taught modern engravers how necessary the suggestion of method is to the suggestion of spirit, and that is one of the principal differences between them and the old engravers. The modern school also insists more on merely suggesting detail than on making out its form; while the old masters were not content with representing a mass of foliage, but outlined

it leaf by leaf, or decided for themselves the suggested pattern of a bordered dress and made it out stroke by stroke. Mezzotint has seldom been used for original work, but its adaptability is almost unlimited. Its wide scope makes it *facile princeps* for the reproduction of pictures, and it would be a falling away from its high artistic mission if mezzotint engravers ceased to reproduce them. Reproduction must be understood to mean not merely the accurate copying of a picture. Colour, of course, cannot be reproduced, and the value it often has in separating tones must sometimes be given by departing from the original. A mere copy of anything must be null and void; and, just as in painting we see nature, not reproduced, but filtered through the medium of a mind, so in the best engravings we find the impress of the engraver's mind to almost as great an extent. The engraver must be an art critic, not a copying machine. He must first know intuitively what sort of a poem the painter intended his picture to be, and be able to feel them all from the epic of Titian to the masculinity of Rembrandt's Sonnet, and the idyllic beauty of Sir Joshua. There are pictures, however, which do not lend themselves to mezzotint. If hard in manner or cut up into little forms, etching or line engraving is more suitable. Broad masses of light and shade are what are best adapted to mezzotint reproduction. But happy the engraver if he can choose only what will make a fine plate. Art is fettered by money value, and engraving depends upon that even more than painting; because only one purchaser is necessary for a picture, but hundreds must buy an engraving before a plate pays. The proofs pass through so many hands that only a small part of the price given by the public really reaches the publisher. In the old days of mezzotint, most engravers published their own plates, so that by selling directly to the public the smaller amount of sales gave a fair return. The present system has many advantages, such as the dissemination of art work; yet it is almost impossible to sell a high-class picture in large enough quantities, because there is not a sufficient public educated to appreciate it. The engraver who wishes to raise his art by translating such pictures must therefore return to the old methods, and be his own publisher.—Mr. Clouston's paper was illustrated with numerous engravings, etchings, and the tools and materials used in the process of mezzotint.

BIBLIOGRAPHICAL.—(Monday, March 20.)

M. PASCAL GAYANGOS in the chair.—Mr. H. S. Ashbee read a paper on the "Iconography of Don Quixote," and exhibited a large number of editions of the work, illustrated by various artists.—A few rare Incunabula, lent by Mr. Rosenthal, of Munich, were also exhibited. Several gifts to the library were received. Among the new members elected was Mr. Robert Hoe, of New York. It was also announced that M. Leopold Delisle, of the Bibliothèque Nationale, had become an honorary member of the society.

ARISTOTELIAN SOCIETY.—(Monday, March 20.)

E. H. RHODES, Esq., in the chair.—The president, Mr. Shadworth H. Hodgson, read a paper on "Time-Measurement in its bearing on Philosophy." There is a certain circumstance attending the initial determination of an unit of time-measurement which marks the boundary between physical science and philosophy, both being considered as analytical modes of knowledge. The circumstance intended is that equal times, successive to one another, cannot in the first instance be known as equal, unless they are taken in the concrete as durations of motions in physical substances. This fact makes it evident that the thought-machinery by which science moves begins with the assumption of physical bodies as ultimate data, whereas philosophy, which is the analysis of knowledge as such, has both these data and physical science itself among its *analysanda*. The same is true, *mutatis mutandis*, of the relation between philosophy and pure mathematics, which deals with the abstract relations of space, time, and number, relations which are abstracted from concrete experience, and the ascertainment of which, so far as it involves measurement, is dependent on the comparison of physical changes. Perception of the world of concrete physical objects is the first thing his-

torically, but not analytically, in all branches of knowledge. Analytically, philosophy searches farther into the elements of experience than any branch of science, not excepting pure mathematics. The philosophical distinctions (1) between history and analysis of knowledge, (2) between consciousness apprehended as an existent and consciousness apprehended as a knowing, together furnish the only key to the relations between philosophy and science.—The paper was followed by a discussion.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, March 21.)

PROF. A. MACALISTER, president, in the chair.—Dr. Tylor exhibited a collection of the rude stone implements of the Tasmanians, showing them to belong to the palæolithic or unground stage of the implement-maker's art, below that found among prehistoric tribes of the mammoth period in Europe, and being on the whole the lowest known in the world. Fragments or rough flakes of chert or mudstone, never edged by grinding, but only by chipping on one surface with another stone, and grasped in the hand without any handle, served the simple purposes of notching trees for climbing, cutting up game, and scraping spears and clubs. The Tasmanians appear to have kept up this rudimentary art in their remote corner of the world until the present century; and their state of civilisation thus becomes a guide by which to judge of that of the prehistoric drift and cave men, whose life in England and France depended on similar though better implements. The Tasmanians, though, perhaps, in arts the rudest of savages, were at most only a stage below other savages, and do not disclose any depths of brutality. The usual moral and social rules prevailed among them; their language was efficient and even copious; they had a well-marked religion, in which the spirits of ancestors were looked to for help in trouble, and the echo was called the "talking shadow." Such facts make it clear that neither antiquity nor savagery reaches to really primitive stages of human life, which belongs to a remoter past.—A paper by Prof. Pollis on "Burial Customs in Modern Greece" was read, and also a paper on "The Cave Paintings of Australia" by the Rev. John Mathew.

FINE ART.

MESSRS. DEPREZ & GUTEKUNST have ON VIEW the most recent ORIGINAL ETCHINGS by J. McNeill Whistler, F. Seymour-Haden, Prof. H. Herkomer, R.A., and selections of the Works of Jacquemart, Binequemon, Meryon, &c.—18, Green Street, Charing Cross Road, W.C.

THREE BOOKS ON ARCHITECTURE.

Architecture: a Profession or an Art. Edited by R. Norman Shaw and T. G. Jackson. (John Murray.) This volume owes its origin to the Bill brought before Parliament in the spring of 1891, which had for its object to make architecture a close profession of registered practitioners, accessible only by passing examinations and obtaining diplomas, as in the case of the professions of law and physic. At the time, many of our most distinguished architects, along with such painters as Tadema, Ford Madox Brown, Burne-Jones, Crane, Herkomer, Holman Hunt, and W. B. Richmond, along with William Morris, and Onslow Ford, Alfred Gilbert, George Simonds, and Hamo Thornycroft, the sculptors, protested against the measure, on the ground that, while it is possible to examine students in construction and matters of sanitation, "their artistic qualifications, which really make the architect, cannot be brought to the test of examination, and that a diploma of architecture obtained by such means would be a fallacious distinction, equally useless as a guide to the public and misleading as an object for the efforts of the student." The Bill never reached a second reading; but it is understood that the Royal Institute of British Architects are at present maturing a registration scheme of their own, and that it "aims at securing for itself that monopoly of examina-

tion and diploma which the Bill sought to confer on others." In the opinion of the contributors to the present volume, any such measure, however advantageous it might be to the private interests of individual architects, would be disastrous to the cause of art. And the thirteen essays, the writers of which include some of the most eminent of our architects, consider various aspects of the modern architect, emphasising his position as an artist, dealing with his qualifications and training, and proving that the proposed legislation would neither raise his artistic status nor afford any protection to the public against faulty or inartistic work. Mr. Norman Shaw, R.A., maintains "That an artist is not necessarily impractical"; Mr. J. T. Micklethwaite considers the connexion between "Architecture and Construction"; Mr. Reginald Bloomfield discusses "Architecture and the Royal Institute of British Architects"; Mr. G. F. Bodley, A.R.A., shows how inadequate as a proof of artistic capacity is the proposed "Examination Test," and Mr. Mervyn Macartney exhibits its similar ineffectiveness as a "Protection to the Public." Mr. E. S. Prior directs attention mainly to the enormous amount of architectural design which is produced by quite other men than those whose name it bears; and other writers, among the rest a painter, Mr. W. B. Richmond, A.R.A., direct attention to the common grounds of all the fine arts, and plead for a closer connexion between them, not only in the training of the workers in their various departments, but also in the introduction of painting and sculpture as an adjunct to architectural effect. The essays are ably written, evidently with great sincerity and enthusiasm. They are free from commercialism, take a high and right view of the architect and his artistic position, and answer most emphatically, to the query of the title page, that architecture is an art and not a profession. The volume is well worthy of perusal, not only by architects themselves, but by the public who are their patrons.

Art and Handicraft. By John D. Sedding. (Kegan Paul & Co.) In this charming volume the friends of the late John D. Sedding, the gifted architect of the Church of the Holy Trinity in Upper Chelsea, have collected some of his eloquent addresses upon professional subjects. These form excellent reading—so full of enthusiasm are they, so clear and forcible in expression, so just and healthy in their artistic views. In the opening lecture, on "The Study of English Architecture," Mr. Sedding pleads for the "field-study" of our old national buildings—not the study which gathers its materials from books and plans, and aims mainly at precision of scientific classification and nomenclature, but that which deals directly with the actual remains of the past, which takes account of their "human, homely, local interest," which studies English architecture "as it grew, where it grew, and as one thing from first to last," and "not so much even as a consistent system of art from beginning to end, but as a record of national character."

"Does not the very phrase 'English architecture' carry us miles away from the inventories of forms, the classified styles, the detractions of the critics, the strife of antiquarian tongues, the heated atmosphere of this lecture-room, to the cool breezes and rapt stillness of our sequestered country sides? Believe me, it is from the most-stained stones of the tranquil sanctuaries of art and religion that nestle there that we can best glean the intentions, best measure the skill of the old craftsmen; it is in the writing of the old walls themselves that we can best read the legend of old humanity: it is in the echoes that linger there that we can best catch the pathetic under-song of human interest in Old-English architecture that makes it worth studying at all."

In his second address, read before the Portsmouth Church Congress in 1886, Mr. Seddon deals with the relations between "Religion and Art," and pleads, eloquently, for a closer connexion between the two: asserting, very truly, that the great works of art done in the bygone ages of faith will not serve our turn, for each age requires to embody, with its own hands and in its own way, the special conceptions of man and his relation to his Maker that are disclosed to it. The next lecture has for its subject "The Handicrafts in Old Days," and calls attention to the thoroughness of minor art workmanship in mediæval times: to its quiet, easy, homely beauty, in the days when "art was the effluence, the flowing out of power, rather than the conscious application of it." The lecturer touches pleasantly, in illustration of his remarks, upon the carved work of Barfrestone Church, Kent; of St. Levan's Church, Cornwall; of Adderbury Church, Oxfordshire; and of many another old English building, sacred and civil. A slighter but especially pleasing paper is that on "Art and Nature in Old Cornwall," a county which Mr. Seddon knew well, and which, indeed, he enriched with more than one modern Gothic church, worthy of standing on the same ground with those ancient ones which he admired so enthusiastically and describes in a manner so fascinating. The volume is a most readable and inspiring one; and we know none that might be more fittingly placed in the hands of the young architect.

Gothic Architecture. By Edouard Corroyer. Edited by Walter Armstrong. (Seeley.) This introduction to the study of Gothic has been translated by Miss Florence Simmonds from the French of M. Corroyer, an artist of repute, architect to the French Government, and inspector of diocesan edifices. Supplementary to its author's previously published *L'Architecture Romane*, it forms a clear and, in the main, trustworthy handbook to a knowledge of the rise and development of Gothic; though, as its English editor, Mr. Walter Armstrong, very truly warns the reader, it is written "from a thoroughly French standpoint," and its author "is apt to believe that everything admirable in Gothic architecture had a Gallic origin," and to overestimate the influence of French examples and workmen upon the architecture of our own country. Studied, however, in connexion with such a work as Parker's invaluable little introduction to Gothic Architecture, the volume will be found useful and helpful; and the fulness with which French examples are treated and illustrated will render it particularly serviceable to travellers on the other side of the Channel. The chapters devoted to "Monastic Architecture" are excellent, the "fortified abbey" of Mont St. Michel being dealt with very fully; and the section on "Military Architecture" contains much that will be fresh to those who have studied Gothic chiefly in its ecclesiastical aspects. Admirably illustrated chapters deal with mediæval sculpture and painting, including glass-painting. Indeed, a characteristic of the volume is the large number and good quality of its illustrations. The serviceability of the book is greatly lessened by the complete absence of an index. Had the list of illustrations been simply arranged in alphabetical order, it would have to some extent supplied this defect.

CORRESPONDENCE.

THE ARCHAEOLOGICAL SURVEY OF EGYPT.

London; March 25, 1893.

As unofficial accounts are apt to be mistaken for official ones, it is desirable to anticipate objections that may be raised to a short paragraph inserted in the last issue of the *ACADEMY*,

relating to Mr. Newberry's work for the Archaeological Survey of Egypt, by stating that the "discovery" of the tombs of the "Antaeopolite" (?) nomarchs, at the south end of Jebel abū Fōdah, was made, not on March 3 last, but between forty and fifty years ago, by Mr. Harris of Alexandria. Sir Gardner Wilkinson's MSS. of 1855 contain copious extracts from the fine scenes in the tomb of Ja-u (Dew), and, accordingly, they are referred to by that writer in all the later editions of Murray's Guide.

The tombs, which are in two groups, behind the village of Beni Muhammed el Kafūr, have seldom been visited. On my journey in 1886 through Upper Egypt with Mr. Petrie, we saw only the nearer and less interesting group, in which the quarrymen were busy at the time; but a few years later Prof. Sayce copied a valuable inscription in the tomb of Ja-u, and published it with a translation by Prof. Maspero (*Recueil de Travaux*, vol. xiii.). The names of deities and localities in these ancient tombs are very remarkable. Complete copies and facsimiles of the fine paintings will be extremely welcome; and a combination of circumstances has unexpectedly given Mr. Newberry the opportunity of making these at once.

The officers and promoters of the Archaeological Survey do not expect to make discoveries of entirely unknown sites every year. Last year, indeed, the alabaster quarries of Hat nub were a veritable "discovery"; but we shall be well content as a rule to record in detail the antiquities of which early pioneers have at least noted the existence.

F. L. GRIFFITH

(Superintendent of the Archaeological Survey).

NOTES ON ART AND ARCHAEOLOGY.

THE first number of the *Studio*, a new illustrated magazine of fine and applied art, to be published on April 10, will have for double-page supplement an original drawing on stone by Mr. R. W. Macbeth, entitled "Weed-Burning in the Fens." Among the other contents will be articles on "Sir Frederick Leighton as a Modeller," with illustrations from his models in clay; "Spain as a Sketching Ground," by Mr. Frank Brangwyn, illustrated with thumb-nail sketches; and "The Growth of Recent Art," by Prof. R. A. M. Stevenson, of Liverpool. It is intended in the future to publish critical signed notices of exhibitions, written by artists for artists, and representing, from many different standpoints, the opinions of those technically informed thereon. In reviews of books, special attention will be given to their artistic side—their printing, binding, and illustrations. The editor of the *Studio* is Mr. Gleeson White; and the publishing offices are at 16 Henrietta-street, Covent Garden.

We are requested to state that, much misconception having arisen with regard to the name of the Glasgow School of Artists, it has been decided not to retain the name.

We are glad to notice that the Rev. C. H. Middleton-Wake, whose useful and studious work upon the etchings of Rembrandt is well known, has compiled in handy pamphlet-form a Catalogue of the Engraved Work of Albert Dürer, "the prints arranged in the order of their execution." The pamphlet has been printed by order of the Syndics of the Fitzwilliam Museum; and it merits close examination, as there is no more diligent student of the matter of which it treats than the compiler of the pamphlet in question. In regard to the question of the arrangement of Dürer's marvellous prints in their chronological order, Mr. Middleton-Wake reminds us that Ottley was the first to attempt it, as far back as 1816, and that Thausing, in his admirable *Life of the Master*, of which the English edition appeared

eleven years ago, made a more elaborate chronological arrangement. "Differing from him with regard to the assumed influence of Wohlgenuth"—Mr. Middleton-Wake tells us—"I have not entirely accepted his guidance." Yet more recently Mr. Koehler, the American connoisseur, arranged the treasures entrusted to his care in a chronological order; and Mr. Middleton-Wake, while avowing the interest he has had in comparing Mr. Koehler's scheme with his own, omits to tell us—what, indeed, we could find out for ourselves—whether or not there was a general agreement between Mr. Koehler and the latest cataloguer. In a general Introduction, Mr. Middleton-Wake rightly insists upon the remarkable variations in the character of Dürer's technique. Though these variations are at a first glance less readily apparent than Rembrandt's variations in manner, they are exceedingly numerous and deeply interesting to follow. Our purpose in the present note, however, is neither to pronounce definitely on Mr. Middleton-Wake's scheme (which we may, nevertheless, generally commend), nor to be drawn into that which is fit subject for a volume rather than a note—to wit, the discussion of the *œuvre gravé* of him who was at once the most austere and accomplished of the masters of German art.

THE *Art Journal* for April contains nothing more notable than Mr. John Brett's paper on "The Function of Texture in the Arts," a subject of much interest, but not often discussed in print. Mr. Herbert Schmalz, who seems to be qualifying to succeed the late Edwin Long and Gustave Doré as the popular painter of religious sentiment, gives a pleasant account of a visit to the Holy Land. The plate for the month is a photogravure of part of one of this artist's pictures called the "Return from Calvary," which reminds us of Ary Scheffer. The paper by Mr. Joseph Halton on "Becket" at the Lyceum, and Mr. Walter Armstrong's continuation of his account of the Tate collection, do something, but not very much, to lighten a rather dull number.

THE French Government have obtained a grant of 500,000 frs. (£20,000), for the purchase of objects of art at the forthcoming Spitzer sale.

In the two February numbers of the *Revue des Deux-Mondes*, M. Georges Perrot has formulated his views with regard to the chronology of prehistoric civilisation in the Aegean, according to the latest archaeological discoveries. The first settlements in the Troad he would place circa 2000 B.C.; the early Phrygian monuments, circa 1650; the flourishing period of Mycenae, from the beginning of the sixteenth to the end of the fourteenth century; and the Dorian invasion, circa 1100.

MUSIC.

RECENT CONCERTS.

THE second Philharmonic Concert on March 23 opened with Sir A. Sullivan's picturesque Overture to "Macbeth," which was played with great spirit. An Orchestral Ballad, "Helen of Kirkconnell," by Mr. Arthur Somervell, was given for the first time. In his music the composer has reflected the mournful mood of the old ballad, and, moreover, it has a Scottish flavour, which is quite appropriate. Mr. Somervell has already produced some tasteful songs, and this work is little more than a song without words. As a musical illustration of the simple poem, it keeps within wise limits; but we shall hope soon to hear something from his pen of greater importance. Mr. Cliffe conducted his own Symphony in E minor, the one produced at the last Leeds Festival, and noticed at the time in these

columns. The composer was well received. The performance of Brahms's violin Concerto in D by Fräulein Gabriela Wietrowetz will materially enhance the reputation already achieved by this talented pupil of Dr. Joachim. Her rendering of the difficult and not always grateful music displayed high qualities both of head and heart. Whatever one may think of the music—and, with exception of the Adagio, it seems to us that there is in it *plus de volonté que d'inspiration*—the young lady played it as if she thoroughly enjoyed it. Her phrasing was broad and intelligent: there was delicacy without affectation, and vigour without exaggeration. No wonder that she was received with enthusiasm.

At the Royal College concert on the following evening the pupils played Berlioz's "Symphonie Fantastique," and Prof. Stanford must certainly have been proud of the forces under his command. The performance was a remarkably good one; and praise in this case means much, for the difficulties of the work are of no ordinary character. It might be asked whether the time which must have been devoted to rehearsing it could not have been better employed? The "Symphonie Fantastique" is a most interesting piece of programme music; but its programme has not an elevating tendency, and its music is at times sensational rather than sound. It is neither possible nor desirable to keep young people in ignorance of such works, for much can be learnt from them; but it seems to us that students should be listeners rather than interpreters of music of this kind. But, of course, if, counting private orchestral practices together with the concerts, it can be shown that the classical and the more sedate modern masters are in no wise neglected, and that Maitre Berlioz is merely a *sauce piquante*, then the objection would not stand. And most probably such an explanation could be offered.

Albert Lortzing's Comic Opera, "Czar und Zimmermann" was performed on Saturday afternoon at the Lyceum Theatre by the pupils of the Royal Academy of Music. It would perhaps be easy to find fault with the selection of this work: it is not a masterpiece, and dramatic propriety is at times sacrificed to musical effect. But there is much to say in its favour: it is not too difficult; there are a number of characters in it, and a fair amount of choral music. Hence it was more likely to interest the students generally than a work of perhaps higher merit, but, for practical purposes, less suitable. And then, too, the "Czar und Zimmermann" is really amusing; and amusement in these serious days is welcome. Only everything in moderation. In Lortzing's opera the fun, unduly prolonged, is apt to prove wearisome. It needs curtailment, and even then to be briskly played. The performance was, on the whole, very good. Mr. A. Barlow was an excellent Burgomaster, and Mr. P. Brozel, as the shipwright Peter Ivanhoff, showed talent. Mr. A. Appleby, in the rôle of the Czar, sang well, but did not move with sufficient dignity. Miss Lilian Redfern, as the Burgomaster's niece, sang neatly and acted with much grace. Mr. G. H. Betjemann conducted with intelligence and great spirit.

The present series of concerts at the North-East London Institute were brought to a successful close on Saturday evening. The programme included Mozart's Clarinet Quintet in A, and Mr. E. Prout's Quartet in F (Op. 18) with the composer at the pianoforte. The quartet party, Messrs. Ortmans, Mistowski, Batty, and Van Der Straeten, is an excellent one; the programmes are thoroughly good; and the lovers of chamber music in the northern suburb will do well in continuing to support an undertaking of so useful and enjoyable a character.

J. S. SHEDLOCK.

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